

LF Examiner®

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LF in 2000: A Look In the Crystal Ball

by James Hyder

As we approach the end of the most dynamic decade the LF industry has known, it is hard to avoid wondering what the future holds for our business. Assuming that the Y2K problem will not bring the End of the World and that there will continue to be electricity after January 1, 2000, what will the next few years bring to the world of giant screens? Despite the obvious pitfalls, I find myself unable to resist the temptation of making a few predictions, and offer the following opinions.

(Columnist Marty Shindler also tries his hand at fortune telling on page 2.)

Theater growth slows

The last five years have seen an unprecedented growth in new theaters, largely fueled by **Imax Corporation's** heavy marketing of 3D systems to commercial multiplex exhibitors. These venues represent nearly half of all theaters built (or contracted to be built) between 1997 and 2001, with other commercial theaters making up another quarter. By our reckoning, counting all large formats, the once-dominant institutional market will be outnumbered by commercial standalone, multiplex, and theme park theaters within the next six to twelve months.

Between 1996 and 1998, Imax announced dramatic multi-system deals with a dozen cinema chains for nearly 100 screens. About 40 of these have been built so far. (**Christie**, **Iwerks**, and **MegaSystems** have also had some success in selling their respective 8/70 systems to multiplexes.)

This flurry of signings, the novelty of 3D and, perhaps most importantly, the coincidental release of *Everest*, fueled the impression in the business world and among the public at large that LF theaters would soon be on every street corner.

But in 1999 Imax has announced only three multi-theater deals - with Italy's **Medusa** for six, Britain's **UCI** for ten, and the two in Shanghai reported on page 4. No new North American exhibitors have jumped on the LF bandwagon, probably because, with only a few notable exceptions, multiplex LF houses seem not to be performing quite as well as their owners would have hoped. Typically, after high initial interest, attendance falls off in the second and third years. The dearth of entertaining 3D fare is most often cited as the culprit, and is no doubt a factor. But there are other issues as well.

In communities with an existing institu-
(See *CRYSTAL BALL* on page 6)

NSF Supports LF Films

by Valentine Kass

For more than eight years, the US National Science Foundation has been a major contributor to LF film production, having provided a total of \$20.5 million to sixteen projects. Grants have ranged from \$50,000 for planning grants to \$2,016,000 to fund film production. **Nova Large Format Films**, **MacGillivray Freeman Films**, and the **Science Museum of Minnesota** have received three grants each; two films directed by **Bayley Silleck** have received grants; and the **Museum of Science and Industry** (Chicago), the **Museum Film Network**, the **National Museum of Natural History**, **National Wildlife Productions**, and **Big Ideas Entertainment Inc.** have each received one. (See box on page 9.)



NSF (FY 2000 budget: US\$3.95 billion) is an independent agency of the US Government with the mandate to ensure the vitality of science and technology in the United States. The goals of NSF's Informal Science Education Program (ISE) are to stimulate life-long learning in the areas of science, math, and technology (SMT); to increase the number of young people who are excited about science; to enhance the scientific literacy of children and adults; to establish linkages which promote new relationships between informal and formal education; and to improve SMT education in all learning environments.

According to **Dr. Hyman Field**, NSF's senior advisor for public understanding of research, education, and human resources, the ISE became involved in LF films in 1991 because Field and others at
(See *NSF* on page 8)

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What do you want me to do —
learn to stutter?

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by Marty Shindler

LF2K

Everywhere one looks these days, newspapers, magazines, TV, and on-line, there are retrospectives and forecasts on every conceivable topic. (One would think that some major event was about to happen.)

Shindler's Site is no exception. I have never been bashful about putting down what's on my mind with respect to the LF industry, so here are my thoughts. This column looks beyond Year 2000 to where the industry might be several years hence.

The industry has grown tremendously from its inception, most rapidly in the past five years. I believe this rate of growth and its accompanying evolution will continue unabated for some time.

Looking ahead, we see that several companies will grow beyond their entrepreneurial roots and become professionally managed organizations. With several large companies as players in the industry, competition will be more meaningful and positive in all respects. Industry domination will be a thing of the past. This part of our evolution, although vital, will be painful, as many will not survive the changes, victims of future shock.

Technology will be critical to the future growth of the LF industry. The phrase "e-business or out of business" will apply to us as much as any other business.

Growth will happen all along the LF food chain. Let's look at a few of those links and project what they will look like a few years into the next millennium.

Production

The marketplace will continue to attract new players all the time, while weaker links fall by the wayside.

Certain fallacies will continue to exist. For example, many will still be convinced that their film ideas are new and innovative, and that once

Shindler's Site

produced they will generate a continuing revenue stream. The idea that all LF films are evergreen will still be believed by many.

There will be more films in development and in pre-production than ever before. Competition is good, and with more screens available, a steady flow of product is important.

A few purely commercial LF films will become blockbusters and will turn the heads of the global production community. At the same time, several traditional LF films will break new ground in presenting images and stories about breakthroughs in science. These films will achieve similar box office success.

A balance will finally be achieved between the needs of institutional theaters and the needs of commercial theaters. (More on that from the exhibition point of view later.)

Goods and services vital to production will be procured electronically on a regular basis.

Post-production

For those with the latest in technology tools, post will be easier. Non-linear editing systems simpler than those in use today will play a big role. Sound, sound effects, looping, and, of course, visual effects will be available on the desktop.

For those who no longer equate bandwidth with jewelry, sufficient bandwidth will exist to allow transfer of files around the globe quickly and easily. The editor in Los Angeles will work closely with the director, who is in Africa working on his next project, while the score is created in London. Through use of a storage area network (SAN), a thriving new concept in handling data files for use by many, each can access the material they need when they need it.

Once the film is completed in post, a digital file will be sent to the lab, where prints will be struck for the those theaters still using film projectors. The same file will be encrypted and stored on the distributor's server, where theaters using electronic projection will be able to download it securely to their projec-

tion servers.

Distribution

No broad consensus will be achieved on the allocation of box office. Raging debates will continue over the traditional formula, in which exhibitors pay a lower percentage of box office and absorb print and advertising costs, versus the *Fantasia* 2000 model, in which the distributor pays for P&A, but takes a significantly larger share of the receipts. The deciding factor will be the quality of the picture and the reputations and negotiating skills of the parties.

Lease negotiations will appear on Web auction sites. The highest bidder in a given locale wins the lease.

There will be many more ways to earn revenue on LF films. In the '90s, distributors did not significantly exploit ancillary revenue streams, but this will change and films will regularly appear on TV. In fact, an entire network will be devoted to LF films, allowing aficionados to watch at home 24 hours a day on their giant, flat-panel, high-res monitors.

The once-heralded 500-channel
(See **SHINDLER** on page 14)

R CORRECTIONS

We were told by the one of the developers of the ColorCode single-strip 3D system that theaters leasing films using the process would be charged a system license fee of US\$0.30 per person, and so reported in "G S T A Coverage, Cont'd" (**MaxImage!** November 1999). We have since been informed by nWave Pictures that exhibitors of the ColorCode version of *Encounter in the Third Dimension*, due out next spring, will not be charged this fee, although it is roughly equivalent to the cost of the ColorCode glasses.

November's "In Production" listing for *Loch Lomond* incorrectly cited the location of the negative cutting. It is RPG Productions in Burbank, CA.

How to Launch an LF Theater

At the **Giant Screen Theater Association** conference in September, **Jim Walker** of the **McWane Center** in Birmingham, AL, was one of the hosts of the Developing Members Workshop. Shortly before heading to New York, he asked readers of **Brian Demkowicz's** 1570.com Web site to send some suggestions for people about to open an LF theater.

Walker asked: "What are the most important things to keep in mind (from an operational standpoint) when planning, building, and opening a new LF theater? What do you wish someone had thought about before your theater opened?" Two experienced LF hands replied.

Jim DiDio, Director of Theater Operations, **Milton J. Rubenstein Museum of Science and Technology**, Syracuse, NY.

I can give you a Dome perspective, having worked in three, two of which I opened. Most of it is common sense.

Make sure your booth and theater are properly constructed. Does the booth have a bathroom? Is the projectionists' "office" set up in an intelligent location in the booth? Can your ushers actually see the film when they're sitting in the house booth? Are the exits designed intelligently? Is special-needs entry going to be a problem? Is security going to be a problem? Is there a staff locker/rest area for the ushers to put their stuff and do their job (e.g. logging ticket counts, signing keys out, reading memos)?

Train your projection and usher staff ASAP.

Have as much procedure as possible written out ahead of time for your ushers, projectionists, and last but not least, for

the rest of the institution, as they probably won't understand how an LF theater needs to be managed in terms of coordination between departments, e.g. school group reservations, guest services, functions, special events, etc.

Make sure you're as thoroughly outfitted as possible with spare parts, miscellaneous tools, and cleaning supplies

Keep an eye on the contractors to make sure they're installing the necessary flows of air, water, and electricity in the right amounts and to and from the right places

Kick the contractors out of the booth ASAP so you can make it a "clean room" and get your prints assembled

Also, you'll be a lot better off if you get a top-notch installer from the projector manufacturer and hire a good theater manager and/or chief projectionist with some experience.

Don't skimp on the opening budget – buy a lot of accessories, hire a decent ushering staff and pay them well, and pay your CP a lot of money. A LOT of money: truckloads, armored cars full...

John M.P. Knox, Guest Services Representative, **Museum of Science and Industry**, Tampa, FL.

I've only been involved in one theater opening (a dome). Although I can't give too much of a technical perspective on theater openings, I have a few suggestions:

Ensure that everyone knows what an LF theater is. All staff should be able to give a pretty clear explanation to guests of what makes this theater special. Guests need to be able to get a good idea of what the deal is before they buy a ticket. This will help prevent that group of nauseous, new-born-

toting, vertigo-sensitive, easily-offended, refund demanders from showing up too often.

Same thing for the films that will be showing. LF films aren't usually promoted on TV, so visitors probably won't know *Search For the Great Sharks* from *Everest*. If the staff members haven't seen the film or can't explain it, customers may assume that it's not worth seeing.

Make the theater's policies on re-entry, late seating, talking, food, smoking, recording, and handicapped seating clear to the guests. Talking, handicapped seating, and late seating are the bane of Dome theaters. Marking handicapped seats really does help in certain situations.

If general admission and handicapped patrons enter through different levels/doors, make sure this distinction is made on every sign, map, and display.

Ensure that the theater staff know where the less vertigo-inducing seats are located.

Ensure that all staff know the fire evacuation procedures and speeches. The alarm might just decide to go off on opening day.

Give whatever lucky staff operates the field flattener button the impression that the projector will burst into flames if they don't keep the image free of dust and projectionist hairs.

If you're planning on allowing food and drink in the theater, see if you can get a good drainage system installed so you can hose down the floor.

Get vomit clean-up supplies. No joke!

MaxImage! thanks Messrs Demkowicz, Walker, DiDio, and Knox for giving their permission to reprint this material here.

The Mailbox

Dear *MaxImage!*,

I would like to address your comments in the October 1999 issue of *MaxImage!* [page 6] where you suggest that Sony's upcoming film *Cirque Du Soleil: Journey Of Man* will not fare well with institutional theaters.

Contrary to what you are insinuating in

that comment, we have had extraordinary interest from many museum theaters and are in the throes of doing test screenings at those theaters. While I have only begun and barely scratched the surface, test screenings have already been set up at the following museum theaters: Cincinnati, Denver, Boston, Philadelphia, London,

Ontario, Sudbury, Victoria, Milwaukee, St. Louis (where it has been chosen to be the film at their annual fund-raising gala event, a great honor), Hampton, San Jose, Baltimore, and Portland.

You have insinuated that museum theaters will not take the film because of a

(See MAILBOX on page 14)

THE BIZ

FILM STOCK

Imax Q3 meets expectations

In November **Imax Corporation** reported results for the quarter ending Sept. 30 that included a drop in net earnings of 46% compared to the same quarter last year: from US\$7.12 million (\$0.23 per share diluted) to \$3.243 million (\$0.11 per share diluted) this year. This performance met analyst estimates for the stock, based on earlier predictions by the company that earnings would be flat in 1999. (See *MaxImage!*, March 1999.)

Imax stock rocketed nearly 50% in the two weeks following release of the quarterly report, from \$19.3125 on Nov. 10 to \$28.25 on Nov. 24.

1998 to \$11.04 million in the same period this year, mostly on the strength of *T-Rex: Back to the Cretaceous*, which opening in Q4 last year. Profits from the recently acquired **Digital Projection International** and new owned-and-operated theaters helped boost income in the "Other" category by 81%

As of Sept. 30, Imax had a backlog of 85 projection systems with a value of \$218.8 million. This total does not include theaters in which the company will hold an equity position.

Iwerks loses \$1.6M in quarter

Iwerks Entertainment reported a 58% net losses for the first quarter ending Sept. 30, 1999 compared to the same period last year: 57 million versus \$990,000. This equates to a loss of \$0.13 per share for this year's Q1, compared to a loss of \$0.08 in last year's Q1. Revenues for the quarter were 6 million, up 3% from the same period last year. One-fourth of this quarter's \$420,000 - is attributed to the company to the touring operation which Iwerks plans to

Sept. 30, net earnings were \$7.453 million, down 43% from \$17.480 million earned in the same period of 1998. This represents \$0.24 per share (diluted) for the first nine months of 1999, versus \$0.57 (diluted) for the same period last year.

The company announced signings of seven theater systems for the quarter, including two in Shanghai, and one each in Cairo, Egypt; Glasgow, Scotland; and Boston, MA. The value of the seven totaled \$25.5 million, compared to nine systems signed in 1998's Q3 with a value of \$35.8 million.

Increasing film lease revenues partially offset the losses from systems, jumping from \$5.3 million in the third quarter of

DEALS

In an unrelated deal, Iwerks announced that it had signed contracts to build two FX theaters in Shanghai and Beijing, China to open early 2000.

MegaSystems inks two 8/7 deals

MegaSystems, Wayne, PA, has agreements to build theaters at the **Union Museum Bay** in Corpus Christi, TX, and at **Louisiana Arts Science Center** in Baton Rouge. The former is a 20 theater to be installed in the WWII aircraft carrier in time for a May 2000 opening. With a screen 30 x 40 feet (9 x 12.1 meters), the theater will feature a digital sound system and 35mm and video projection capabilities. It is the



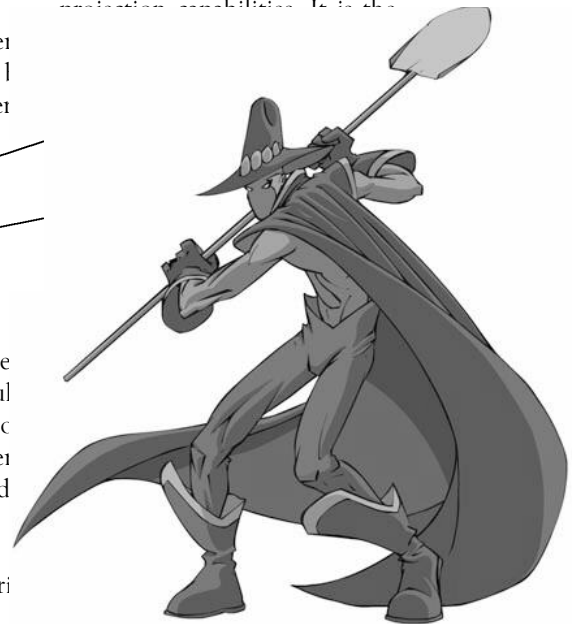
DEALS

Iwerks to team with Stan Lee

Iwerks Entertainment has made a deal with **Stan Lee Media** to develop simulation rides and other attractions based on the comic-book author's latest characters. Lee created Spider-Man, the X-men, and the Incredible Hulk, and this month will launch "The 7th Portal," an interactive Web site featuring a new set of original superheroes and villains.

The Iwerks venues based on the new characters will use Iwerks' new 3D/4D FX™ technology, which incorporates motion bases, 3D projection, and wind or water effects.

Seven new Stan Lee villains and seven new super heroes will be featured in sims to be developed by Iwerks. These three bad guys are (clockwise from above) Gravedigger, Bearhug, and Vendetta. (The three good guys on the opposite page are not Stan Lee creations.)



THE BIZ

DEALS

planetarium under a 60-ft (18.2-m) dome and will be equipped with a MegaSystems 8/70 projector, a six-channel digital sound system, a high-resolution video projector, and a Minolta planetarium instrument. This is the first planetarium installation made since MegaSystems and Minolta announced they would collaborate on such theaters in July 1998.

SimEx buys McFadden assets

In late November, Toronto-based simulation vendor **SimEx** purchased the engineering and design assets of **McFadden Systems, Inc.**, in an auction at the U.S. Bankruptcy Court in Los Angeles for an undisclosed amount. McFadden was a California maker of motion bases that filed for Chapter 11 a few years ago. Although McFadden bases were not used in SimEx attractions, the company will use the assets to provide support to McFadden's former customers.

PERSONNEL



West retires after 49 years in film

Jack West retired last month from the position of director of 70mm sales and marketing for **Consolidated Film Industries** in Hollywood, capping a career in film that spanned five decades.

Born in Kansas City, MO, West gradu-

ated from the University of Missouri in 1949. In 1950 he joined the Calvin Company, a pioneer 16mm lab and producer of industrial and educational films. In 1957 he opened a Midwestern sales office for General Film Laboratories of Hollywood, with the goal of establishing a lab in Kansas City. After several years, the decision was made not to build the lab, and in 1963 West was transferred to the Hollywood office as director of non-theatrical sales.

After eight years at GFL, West founded **Jack West/Associates**, a post-production, neg-cutting, and service firm, which he ran for seven years before joining CFI in 1978. He started CFI's 70mm operation in 1989, taking on the position he held until his retirement.

West's long career in the LF community has earned him many friends:

Greg MacGillivray, MacGillivray Freeman Films: "Over the years, I've learned a tremendous amount from [Jack]. He's served my films and our industry well for so many years. It is with great sadness that I see him retire. We'll all miss his ready smile and helping hand."

Steven Morris, Motion International Large Format: "Jack saved my behind... when I was first starting in the LF business. He patiently answered my endless techno-twit questions and...insisted that I tour the CFI lab to put an image to all that he'd taught me. I will miss the man and his radio-friendly baritone voice."

Paul Novros, Graphic Films, Inc.: "[Jack's] professionalism, good cheer, and willingness to go the extra mile will be sorely missed by Graphic Films, as well as any and all that had the opportunity to work with him."

West says that he hopes to remain active in the LF industry, possibly offering consulting services. West's functions at CFI are being taken up by **Adam Chuck** and **Robert Dennis**.

Cruz launches moXi Creative

Tony Cruz has started **moXi Creative**, a new company that will "create break-

through themed attractions for the corporate market," according to a press release. moXi will be a "big idea company," focusing on initial conceptual design work, but will not be involved in production.

Cruz has worked in attraction design for almost 20 years, most recently at **BRC Imagination Arts**, where he was vice president, project development. Before that he was at the **Jack Morton Company**, where he was president and general manager of the themed entertainment group. Prior to that Cruz was at **Iwerks Entertainment**, where he developed attractions for the Taejon, South Korea, Expo 93, among other projects.

Davidson made VP at BRC

Filling the place left by **Tony Cruz** (see above), **BRC Imagination Arts** promoted **Donna Davidson**

to vice president, project development, in which position she will oversee new projects as well as sales, marketing, and public relations. Her previous title was director of project

development. Based in Burbank, CA, BRC designs and produces content-based attractions, exhibits, and shows.

Before joining BRC, Davidson was sales and marketing manager for the **Jack Morton Company's** themed entertainment group. She also worked at **Iwerks Entertainment** as international sales manager, and at **Landmark Entertainment Group**.



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(from **CRYSTAL BALL** on page 1)

tional LF theater, schools have shown themselves less willing to go to the local 12-plex than they are to visit the museum that, in addition to an LF film, offers other curriculum-related activities and a lunch room.

For evening customers, there is the question of how a 40-minute LF film fits into the standard dinner-and-a-movie date scenario. Do exhibitors expect people to substitute an LF film for a two-hour conventional feature, or see both? Depending on which option they choose, the evening ends up about an hour shorter or longer than usual. Will people find this acceptable, or simply choose the familiar option and skip the LF film?

If theaters want to keep customers for two shows, are they scheduling start times and setting prices accordingly? Some are trying this, but the practice is far from universal. (I have spoken to sources who suspect that some commercial managers are not being too strict about stopping LF patrons from slipping, unpaid, into another film. At least that way they might sell another tub of popcorn.)

These and other factors may mean that the standard model of LF theater performance when the non-profits ruled the world – heavy school attendance during the day, average annual attendance in the mid six figures, etc. – may not translate so well to multiplexes.

If so, the rapid growth of theaters will probably not continue. Commercial LF screens that consistently fail to meet expectations might only be used for LF part-time, or even converted to full-time conventional use. One or two chains deciding to get out of LF altogether might spark a mass exodus, and it is conceivable that instead of merely slowed growth, a net loss of theaters could result.

This is, of course, a worst-case scenario. Exhibitors have a substantial investment in their LF theaters and will no doubt attempt to find creative ways to improve their performance before simply giving up. However, it is worth noting that, unlike institutional theaters, whose managers typically have direct authority for booking

and marketing decisions, most commercial chains handle these functions centrally, giving the local manager little real responsibility. This might make it more difficult for these theaters to find and serve their particular audience.

In short, it is hard to imagine how theater growth could increase or even continue at its present rate. More likely is a slowdown in growth as the market settles a bit and learns how LF can best be used by commercial operators. Production will naturally play a significant role in this process.

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Production also slows

As with theaters, recent years have seen more and more new films. This too has been seen as a positive trend. However, it is becoming clear that the growth in films has exceeded the expansion of the venues in which to show them.

Lease rates have remained static while booking lengths have declined and the number of films on theaters' daily schedules has increased. As a result, distributors who once assumed an average take of US\$100,000 to \$120,000 per theater can now only expect between \$65,000 and \$85,000.

Thanks to a 200-theater universe, they

can hope for more bookings than in previous years, but usually not enough more to make up the per-theater loss.

Several prominent figures in the LF world have recently spoken out publicly about this problem. In the Fall 1999 issue of *The Big Frame*, **Truett Latimer**, president of the **Houston Museum of Natural Science**, outlines how a \$6 million film netting an average of \$80,000 at more than 100 theaters will still end up more than \$250,000 in the hole after distribution and other expenses are paid.

Although Latimer doesn't discuss it, the situation is even worse with 3D films, which typically cost between \$8 million and \$15 million. Lease rates are substantially higher for 3D, but generally not enough to cover the greater production costs. The effect of this inequality can be seen in the fact that the number of 3D films in production or announced for the next few years is declining as a percentage of all LF production, from one-third of 1999's films to one-fifth of 2001's.

Speaking at an October symposium on LF films for the Washington, D.C., Bar Association, **Jonathan Barker** of **SK Films** bluntly told his audience that "you have to be a total idiot" to try to make an LF film today. Lease rates that for historical reasons are too low are mostly to blame, according to Barker, along with the fact that most LF films do not have the income from ancillary markets – especially home video – that has become so important to Hollywood. Barker stated (and Latimer implies) that practically the only way a producer can make money on an LF film is to get "free money" from a corporate sponsor or government agency. (See NSF Support LF on page 1.)

Adding to this chorus of despair, an anonymous poster to www.1570.com (from the home page, go to the Communication Center/Industry News/Discovery leaves LF World/Nov. 13) surmises that the **Discovery Channel**, which last month shut down its LF division (see *The Biz*, *MaxImage! November 1999*), lost more than \$10 million on two films, that **Sony Pictures Classics Large Format** has lost more than \$20 million on its five LF films, and

Hyder's View of the Future of LF

that Imax wrote off \$20 million on *The IMAX Nutcracker* and *The Hidden Dimension*. (The last of these claims is confirmed and was reported in *MaxImage!* in March 1999. However the first two are unconfirmed assumptions. Sony's **Derval Whelan** denies that the \$20 million figure is accurate, pointing out that *Across the Sea of Time* and *Thrill Ride* have crossed the break-even point, or soon will, and that *Cirque du Soleil* hasn't even opened yet.)

Of the 24 films set for a 1999 release when we were preparing the January 1999 issue, only 14 actually opened. Most of the remaining ten have slipped into 2000, although a couple seem to have stalled and may never be completed. The producers of at least 21 films (including those ten) today say they will premiere next year. But starting with a lower number, and with similar slips to be expected, 2000 is unlikely to break 1999's record of 14 new films.

The upshot is that many films released in the next year or two will probably struggle to succeed, and some in production or in development may be scrapped. This thinning of the herd could have a positive outcome if increased competition for the remaining films drives lease rates up and begins to make LF filmmaking more profitable.

Mitigating factors

A great deal of finger-pointing goes on when people discuss why the LF industry is not doing better. Filmmakers claim that theaters are too greedy and won't pay the higher royalties that would generate a profit for films' owners. Theaters say they need better, more popular product to show, films like *Everest*. Commercial theaters want more entertaining, as opposed to educational, films. Filmmakers reply that they can't afford to make better films unless they can get 30 - 50% of the box office, instead of the 15 - 20% they get now. But with so many films competing for a limited number of slots, the marketplace keeps lease rates low.

A few projects on the horizon have a chance of changing this cycle. The most

obvious is *Fantasia 2000*. With its first foray into LF, **Disney** has achieved unprecedented (in LF) royalty rates of 50% in return for paying all local marketing costs, providing free film prints, and supplying a limited national television campaign.

Hopes are high that *Fantasia* will generate a great deal of new interest in and awareness of the LF medium. If it is tremendously successful, it could pave the way for more participation by major studios in LF projects. And it could help distributors begin the process of raising lease fees to more lucrative levels.

Although all early reports and Disney's

**Michael Jordan
To the Max
could bring whole new
audiences to LF theaters
around the globe,
creating a ripple effect
that would benefit
subsequent films.**

track record suggest that the film will be an artistic triumph, its success will be measured almost wholly by box office receipts. The bar is set high: performance that would be considered above average for any other LF producer may be seen as lackluster for Disney. And if *Fantasia* is perceived as having failed, potential investors and sponsors might back away from LF projects, having "learned" that "Hollywood movies don't work in LF."

(*Rolling Stones at the Max* created a similarly false bit of conventional wisdom. The Stones' management insisted on taking too large a cut, driving ticket prices up to \$12 - \$15. Audiences balked at paying such a high price, and the film did poorly at many venues. Its perceived failure was interpreted by those outside the industry

as proving that "concert films don't work in LF," and several other concert projects being considered - including one with Pink Floyd - were dropped. But if the deal had been structured differently, the film might have done much better.)

Another film with a strong potential for boosting LF's profile is *Michael Jordan to the Max* from **Giant Screen Sports**, opening in May 2000. Jordan's popularity is immense, and unlike most other American sports figures, Jordan is well-known internationally. Most importantly, he has a strong appeal among demographic segments that are typically under-represented at institutional theaters: minorities and working-class families. *MJTTM* has the potential to bring whole new audiences to LF theaters around the globe, and could create a ripple effect that would substantially benefit subsequent films.

Conclusion

Of course, any one of the films coming out in 2000 could turn out to be a huge *Everest*-like hit and completely revitalize the industry. The worst-case outcomes presented above are not very likely to occur, even if trends turn in that direction. There have been many wild and overly optimistic predictions about the LF business made in the last few years, and most of them will probably not come to pass soon. But the more experienced hands in our industry knew that all along, and will not be deterred by a small slump, if it happens. If some newcomers who came to the business counting on making the next *Everest* fail, that will just be economic Darwinism in action.

If commercial theater operators grow disillusioned with LF, some may leave. But most will not, and a strong core of institutional, destination, and theme park venues is not going anywhere, and still has room for growth, even if not at the meteoric rates of the last few years.

Our business is populated by creative and talented people who passionately believe in the LF medium. We are clearly capable of confronting the challenges facing us and overcoming them.

National Science Foundation Supports LF Films

(from NSF on page 1)

NSF felt that the novelty of the medium could attract people who did not watch science programs on television. While some of the novelty may have worn off, and audiences may have become more selective in their choice of films, Field still believes that the format's immersive experience provides an effective platform for science education.

Obtaining an NSF grant is not easy. It takes a significant commitment of time and resources to put together a successful

proposal. For every LF proposal accepted by NSF, approximately three are turned down, according to Field. LF proposals not only compete against one another, but against all other proposals seeking ISE funds, including television and radio programs; exhibits at museums, zoos, parks, and libraries; and educational programs at youth and community centers around the country. The FY2000 ISE budget totals \$48 million, of which \$24 million is currently obligated.

NSF looks for films that present solid, substantive science but are also entertaining. Field explains that many people mistakenly pit education and entertainment as opposing ends of a linear scale. But he says that a better analogy is to see education and entertainment as the two axes of a graph, on which science films should fall roughly along a 45-degree line between the axes. The best films rate high in both entertainment and education. Field acknowledges that achieving this is certainly hard to do and that some of the LF films that NSF has supported have done so more successfully than others.

Field stresses that, although each LF project is different, the characteristics common to all successful projects, from NSF's point of view, are:

The science is fully integrated into the film's topic and story;

Science experts are active members of the production team at all stages;

The science is part of the actual film and not relegated only to the ancillary materials.

Submitting a proposal to ISE is a two-step process. First, a six-page Preliminary Proposal must be provided, outlining the essential features of a project, including the need for the project, its goals and objectives, the target audience, a project description, evaluation plans, dissemination plans, linkages with formal education, estimated budget, and vitae of key personnel. The "prelim" also identifies who the Principal Investigator ("PI" in NSF parlance) and co-PIs will be, i.e. the person or people responsible for administering the grant. NSF staff review the prelim and an

NSF program officer responds with a written critique and either invites or declines the submission of a full proposal.

The Full Proposal requires substantially more work than the Prelim and must cover all of the Prelim's material in much greater detail. Carefully articulated project goals, film treatments, storyboards, ancillary product descriptions, management plans, personnel info, schedules, budgets, commitments from partnerships, detailed evaluation, marketing, and distribution plans all must be included. One of NSF's distribution requirements is that the film must be made available in all major LF formats at the time of initial release. NSF also looks for commitments from distributors to make the film available to underrepresented and underserved groups.

Full Proposals are reviewed by ISE program staff as well as by a panel of scientists, informal science educators, and media/film experts, among others. All PIs receive the written comments of reviewers as well as notes from the panel discussion of the proposal (although the names of reviewers are kept confidential). Proposals at this stage are either recommended for an award, recommended pending clarification of additional questions, or rejected. Once a proposal receives an award recommendation from the Program Officer, it then goes to NSF's Grants and Contracts office, which processes the funding paperwork.

Those submitting proposals must be patient. It can take a year or more from the Prelim stage to actually receiving NSF funds. But the wait can be worth it. NSF will pay for up to one third of a production budget and up to one half of the cost of educational outreach and ancillary materials.

There are two rounds of submission deadlines for Full Proposals per year. A Preliminary Proposal may be submitted at any time, but no later than March 1, in order to submit a Full Proposal by the June 1 deadline. (The earlier you provide a Preliminary Proposal, the quicker you will receive a response.) The second round makes Preliminary Proposals due by August 1, with Full Proposals in by Novem-



Top: NSF's Hyman Field. Among the films that have received NSF grants are *Whales* (middle) and *Tropical Rainforest*.

15 LF Films Have Received a Total of \$20 million

ber 15.

In addition to Full Proposals, there are three special categories of ISE grant: Planning Grants, Small Grants for Exploratory Research (SGER), and Conferences, Symposia, and Workshops. Under the latter category, NSF supported the recent symposium "Giant Screen Films and Lifelong Learning," held prior to the **Giant Screen Theater Association's** annual conference in New York.

Planning Grants are limited to \$50,000 and are generally intended to help develop critical areas of a project in the early stages, such as script development or formative evaluation. Planning Grants may be submitted at any time during the year, but require their own Prelim. SGERs are limited to \$100,000, and support small-scale, high-risk research. Two LF projects have received Planning Grants and one has received an SGER.

Given such substantial support for the

LF industry, more and more productions are competing for NSF's coveted funds. NSF brings not only much-needed cash to the table, but prestige as well. Working through the rigorous review process and receiving NSF's stamp of approval often provides leverage for securing other needed resources.

Be forewarned, however. Field emphasizes that LF proposals are being scrutinized extremely carefully "to ensure that projects will deliver the science they propose." But for those who do their homework, the rewards can be great.

Valentine Kass, president of Valentine Associates Inc., is an independent consultant in the LF industry who knows the NSF grant process well. Over the past eight years, she has been a Principal Investigator on two NSF grants, served on several review panels, and written and critiqued numerous grant proposals. She can be reached at vainc@interaccess.com.

NSF Grants to LF Projects

Date	Title	Planning	Project
1991	<i>Cosmic Voyage</i> , Cosmic Voyage, Inc.		\$ 600,092
1991	<i>Tropical Rain Forest</i>		
	Science Museum of Minnesota		437,706
1992	<i>Stormchasers</i> , Museum Film Network		1,548,000
1994	<i>Special Effects</i> , WGBH		1,750,000
1995	<i>Whales</i> , National Wildlife Productions		857,881
1996	<i>The Greatest Places</i> , SMM		1,198,652
1996	<i>Journey into Amazing Caves</i> , MacGillivray Freeman Films	\$185,895	1,541,896
1997	<i>Everest</i> , MFF		1,650,000
1997	<i>Galapagos</i> , National Museum of Natural History		1,495,024
1997	<i>Island of the Sharks</i> , WGBH		1,750,000
1997	<i>Life in the Balance</i> , Blue Mountain Films	50,000	1,966,473
1997	<i>Lost City of Pompeii</i> , WGBH	50,000	1,753,450
1998	<i>Dolphins</i> , MFF		1,630,000
1999	<i>Jane Goodall</i> , SMM	250,000	
1999	<i>Solarmax</i> , Museum of Science and Industry (Chicago)		1,741,321
1999	LF Animation Research, Big Ideas, Inc.	100,000	
	Totals	\$635,895	\$19,920,495
	Grand Total		\$20,556,390



Top to bottom: Galapagos, The Greatest Places, Stormchasers, and Everest have all received funds from the National Science Foundation.

Interview: David Lickley, director of *Gold Fever*

by Randy Matin

One hundred years have come and gone since the Gold Rush in the Canadian Yukon, but the thirst for this most precious metal is still alive. Industry craves the stuff, religious ceremonies still revolve around it, and yes, modern-day prospectors are still out there whacking rocks.

No funky hippies here; instead **David Lickley**, senior producer at **Science North** in Sudbury, Ontario, and director of the new LF film *Gold Fever*, finds that scientists using high-tech equipment have long overtaken pickaxers and their mules.

In the name of science and a well told story, Lickley chose eccentric geologist and prospector **Al Doherty** as the central character of his film. He intercuts historic stills and film footage, taking viewers on a wide-ranging journey from the hot bed of a supernova where gold is being created to the golden temples of Amritsar, finally sending the camera plummeting down an operating mine shaft.

We caught up with Lickley at the **Giant Screen Theatre Association** annual conference, where he premiered *Gold Fever* to the LF industry.

"When you choose a topic like whales,"

says Lickley, "everyone in the industry has a pretty good idea of what the final product will be even before you begin. But with a topic like gold the possibilities are huge. There's mining, art, geology, and culture, lots of ways to go. We feel that it's also important to tell a story. Science stories are just as valid as fictional stories. But the science should be presented without stop-



ping for a yawn. It should be fascinating."

Lickley comes to his first LF directorial effort after producing 20 films and documentaries for the Canadian Broadcasting Company's long-running TV series, *The Nature Of Things*. Born on the outskirts of Toronto, he began his professional life as a travelling musician, playing pubs and taverns in the province of Ontario. He soon discovered an equal passion for science and went on to earn a master's de-

gree in animal behavior from the University of Alberta at Edmonton.

"At the same time, my musical background led me into doing scores for filmmakers," Lickley says. "I realized that filmmaking was fun, so I learned

how to do camera work and became a wildlife photographer while I was going to school. I did a number of wildlife films for TV where they would send me out for months and months photographing animals. I thought this was great and tried to find a way to blend science and my creative side. So, when Science North opened up [15 years ago] they were looking for someone with a background in science and film."

At Science North, Lickley's chief innovations include a series of "Object Theatres," multi-media experiences that are now being marketed to other science centers with takers, so far, in Chicago and Baltimore.

"These are 30- to 100-seat shows that are set in science stories," he continues. "I did one on neutrinos and others on the universe and the brain. Some of the shows get quite elaborate with special effects. We did one on

sharks where the whole room was designed to look like it was under water. You get the feeling of being a shark during a shark attack. We used three screens for film and video and water effects, and had demonstrations of things like how a shark's ears work, set up behind scrim. Another [which relates to *Gold Fever*] was on mining in Sudbury. The host of that show was a mannequin of a miner with a television slapped on its head. The miner tells the story and directs your attention to objects around the room."

Lickley also wrote and directed *Shooting Star* a 70mm, 3D presentation for Science North that combines film and lasers.

Five years ago, when construction began on the center's IMAX theater, the decision was also made to enter the LF film game with Lickley as resident producer and director.

"*Gold Fever* actually began in Charlotte [NC]," he says. "I went to the convention [then called ISTC] in 1993 with the concept under my arm. I wanted to find out what people in the industry thought. It



Asanti King Otmufo Poku Ware II (right) wearing ceremonial gold jewelry.

was like a pinball machine. You start talking to people, bing-bing-bing, and all of a sudden you realize what you need to get it to happen."

Staffers from Charlotte's **Discovery Place** were instrumental in the development of *Gold Fever*, critiquing early versions of the script and holding focus groups. The relationship worked out well enough that Discovery Place president CEO **Freda Nicholson** has signed on to be executive producer of Lickley's coming project on **Jane Goodall** and her chimpanzees.

"Getting involved with *Gold Fever* made sense for Charlotte because, like Sudbury, Charlotte has a history in gold. The oldest gold mine in the United States is in Charlotte and the museum was already planning an exhibit on gold. So it was a natural match," says Lickley. "Whenever possible, we feel these films should dovetail with exhibits."

Completed on June 10, *Gold Fever* had its premiere in Sudbury on June 21 and opened simultaneously in Charlotte, Calgary and Vienna.

"We didn't even expect to get it shown until 2000. But after the [GSTA] screening at the **Liberty Science Center** [in New Jersey] we now have 60 serious inquiries," Lickley says.

Industry professionals attending the screening seemed to agree that the film, distributed by Toronto's **SK Films**, has wide appeal because of the way the story is told. We are initially presented with the rugged-looking Doherty who, according to the script, "has been prospecting gold for over 25 years. He has walked over 25,000 miles of the roughest Yukon wilderness with no success. And yet he is considered one of the best prospectors in the business."

With his bear-torn eye and his canine companion, Doherty goes about the busi-

ness of prospecting by suspending a huge, torpedo-shaped magnetometer from a helicopter. Because Doherty is a scientist, his character grounds the story in fact. But since his methods are unusual, we also get dramatic vistas of the Yukon's natural beauty in flyover sequences. This opens the door for Lickley's imagination and he answers with a dreamy, psychedelic, computer-enhanced sequence that is topographically accurate.

"We actually transferred the camera images into the computer and then altered the images of the flight path. Once you are into the CGI world the possibilities are endless," says Lickley. The film then explores the ritual uses of gold, first stopping in Southern India at the Sikh Golden Temple for the Hindu festival of Trichur Pooram. "What they do is re-enact ancient battles mounted on elephants. The elephants are coated in gold and there are a



Over a million people turn out. We were able to capture that in the IMAX format and that's a pretty impressive sight, to get a million people in an IMAX frame."

Arriving at Africa's Gold Coast with a three-week window, Lickley wanted to film a Durba. This special ceremony, hardly ever exposed to the outside world, is held among the Ashanti tribe known for their ritualized use of gold.

"The king wears 22-carat gold ancestral jewelry so heavy he needs help to lift his arms," Lickley says. "We were told that we would never get the king to agree to be filmed. But Ghana is a former British colony. So King Otmufo Poku Ware II was educated in England. He knew what IMAX was. He'd probably seen some IMAX films, and he realized that this would show their culture around the world. Once he got wind of our project, he wanted to be in it. This, of course, upped the ante from a lesser Durba to a Royal Durba and basically took over our production."

"This proved to be a logistical nightmare,"

Lickley continues. "Not only was the king 80 years old and in poor health, but a Royal Durba can only be held every few years and only on certain days. So the

(See **LICKLEY** on page 14)



Director David Lickley (left) and cinematographer Rene Ohashi on location for *Gold Fever*.

lot of them, lined up 15 in a square. Instead of using guns and spears they now use fancy umbrellas that are specially made by each temple just for the festival. It's all very colorful and quite ritualized.



* New listing.

Underlined titles are 3D

Updated information is printed in **bold**.

Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Fantasia 2000

Walt Disney Pictures; distributor: Buena Vista Pictures Distribution; Supervising director: Hendel Butoy; segment directors: Hendel Butoy, Francis Glebas, Eric Goldberg, Gaetan and Paul Brizzi, Pixote Hunt; producer: Don Ernst; executive producer: Roy E. Disney. 80 min. Release: Jan. 1, 2000.

— Film is complete.

— World premiere: 74 theaters worldwide, Jan. 1, 2000.

Cirque du Soleil: Journey of Man

Northern Sun Productions; distributor: Sony Pictures Classics; director: Keith Melton; cinematographers: John Hora, Reed Smoot; script: Peter Wagg, Steve Roberts; producers: Andre Picard, Peter Wagg; co-producers: Antoine Compin, Charis Horton; executive producer: Mitchell Cannold. 3D. Release: Jan. 20, 2000 (world), May 5, 2000 (North America).

— Film is complete and was shown at GSTA conference.

— World premiere: Sony IMAX Theater Berlin, Jan. 20, 2000.

Ultimate G's: Flying to the Extreme

Sky High Entertainment Productions; distributor, North America, South America, Australia, N.Z.: nWave Pictures; distributor, Europe: First E Production; distributor, Asia: Sky East, Inc.; director: Keith Melton; cinematographer: Peter Anderson; writer: Jean Bergeron; composer: Benoit Jutarf; line producer: Yves Fortin; executive producer: Carl Samson. 3D. Release: March 2000.

— Shooting wrapped in late October.

— Editing was completed in mid-November, a week ahead of schedule.

— Final audio mix will be done at DAVE in Toronto at the end of January.

— Cirque du Soleil composer Benoit Jutarf will compose the score.

— World premiere: Quebec, Feb. 21, 2000.

Dec '99 Jan '00

July '00

Fantasia UGs
CDS

Dolphins SOTN
LK
Solarmax

MJTMM EB
OO
WildCalif

Boxer
CQ

Dolphins

MacGillivray Freeman Films/National Wildlife Federation; distributor: MFF; director: Greg MacGillivray; editor: Steve Judson; script: Tim Cahill, Steve Judson; producers: Greg MacGillivray, Alec Lorimore; executive producer: Chris Palmer. Release: March 2000.

— Editing continues in Laguna Beach.

The Lost Kingdom

Westmorland Films, Ltd.; distributor: tba; director, producer, writer: Brendan Quayle; cinematographers: Lee Parker, Howard Smith; editor: Colin Green; line producer: Elizabeth Andrew; associate producer: James Graham; executive producer: John Dunning. Release: March 2000.

— Editing continues.

Solarmax

JAVA Films; distributor: Museum of Science and Industry, Chicago; director: John Weiley. Release: March 2000.

— October: Filmed in Japan.

— November: Shot test of Cluster satellites in Munich, Germany, and at Kit Peak Observatory in Arizona, USA.

— December: Wrap shooting in Australia.

— Editing has begun, picture will be locked in January

Symbol of the North (wt)

Motion International Large Format; distributor: MILF Distribution; directors: Martin Dignard, Bill Reeve; editor: James Lahti; sound: Peter Thillaye; post-production consultant: Pierre Thériault; producer: Martin Dignard; executive producer: André Picard. Release: April 2000.

— Principal photography is complete.

— Editing has begun in Kingston, ON.

Michael Jordan To The Max

Giant Screen Sports/James D. Stern Productions/NBA Entertainment; distributor: Giant Screen Sports; directors: Jim Stern, Don Kempf; DOP: James Neihouse; cinematographers: Rodney Taylor, Dave Kessler; producers: Don Kempf, Steve Kempf, Jim Stern; executive producers: David Falk, Curtis Polk, Adam Silver, Gregg Winik. Release: May 2000.

— Principal LF photography is complete.

— November: shot a couple of interviews in 35mm.

— Editing, now moved from New York to Chicago, will be finished in December.

— World Premiere in Chicago, May 5, 2000, theater(s) to be determined.

Ocean Oasis (aka The Californias)

Summerhays Films, Inc.; distributor: Summerhays Films, Inc.; director, producer: Soames Summerhays; cinematographers: James Neihouse (topside), Bob Cranston (underwater); co-executive producer: Don Steele; executive producer: Michael W. Hager. Release: May 2000.

— Final expedition and principal photography wrap on Dec. 3.

— Editing has begun in San Diego.

Wild California

MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; camera operators: Brad Ohlund, Greg MacGillivray, Jack Tankard, B.J. Worth, Joe Jennings; writers: Mark Krenzien, Sandra Tsing Loh; producers: Greg MacGillivray, Alec Lorimore, Mark Krenzien; executive producer: K2 Communications. Release: May 2000 (California), June 2000 (world).

— Principal photography is complete.

— Editing continues in Laguna Beach.

The Enchanted Billabong

Imagine If; distributor: tba; director, producer: David Waddington; writer: Michael Wagner; co-producer: Susan Richard. 3D. Release: June 2000.

— 60% of 3D CGI work is done.

Virtual Actors featuring The Boxer

TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; based on a story by Kaveh Kardan. 3D. Release: summer 2000.

— 70% of computer animation is complete, and animation continues at TFX Animation in Montreal.

Cyberquest

Laserium/Laser Images, Inc.; distributor: tba; director: Ivan Dryer; producer: Michael Cook; writers: Ivan Dryer, Scott Anderson. Cast: Tom Hanks. Chromadepth 3D. Release: mid-2000.

— Project is temporarily on hold.

Mountain Magic

Willy Bogner Filmproduktion; distributor: MacGillivray Freeman Films; director: Willy Bogner. Release: October 2000.

— Have filmed skiing scenes.

American Road

Ideal Entertainment; distributor: Imax; director: Peter Shapiro; co-directors: Martyn Atkins, Don Was; cinematographer: Reed Smoot; co-producer: Reed Smoot; line producer: Tony Brown; music producer: Don Was; producer: Jon Shapiro. Release: fall 2000.

— Spring 2000: Filming throughout the USA.

CyberWorld (wt)

Wire Frame Films, Ltd.; distributor: Imax Ltd.; producers: Steve Hoban, Hugh Murray; writers: Hugh Murray, Charlie Rubin. 3D. Release: fall 2000.

— Roughly 70% of material to be repurposed to 15/70 has been animated.

— 30% of all footage has been rendered and recorded to 15/70.

— Storyboarding for 10 minutes of original anima-

MM
AR
CWHC
WGMWH
ND
YosemiteEndurance JIAC
Golf
I-52

Bears

Vulcania LLLL OM

GT

SS3D

SFI

tion has begun. Some of this will be animated by Spin Productions in Toronto, and some on Imax's SANDDE system in Montreal.

Haunted Castle

nWave Pictures; distributor: nWave Pictures Distribution; director, writer: Ben Stassen; producers: Ben Stassen, Caroline Van Iseghen, Charlotte Hugins; executive producer: Ben Stassen. 3D. Release: fall 2000.

— Animation has begun in Brussels.

The World's Game

Giant Screen Sports/Shue Media, in association with ISL; distributor: Giant Screen Sports; director: Jonathan Hock; DOPs: James Neihouse, Dave Kessler; cinematographers: Dominique Gentil, Gary Jones, Henri Fiks; producers: Don Kempf, Steve Kempf, Andrew Shue, John Shue; executive producer: Alan Rothenberg. Release: fall 2000.

— Filming in Italy and England, originally set for December, will be done in March.

— Future locations include Brazil and Japan.

The Majestic White Horses (wt)

MR-Film; distributor: tba; director, producer: Kurt J. Mrkwicka; cinematographers: Dominique Gentil, Walter Kindler, Jack Tankard (2nd unit); assistant director: Karin Macher. Release: late 2000.

— Spring - summer 2000: Filming at the Spanish Riding School in Vienna, Austria, and in Morocco, Spain, and Slovenia.

Natural Disasters

Graphic Films, Inc.; distributor: tba; director: George Casey; producer: Paul Novros. Release: late 2000.

— Have filmed various earthquakes and volcanoes for the last decade.

— August: filmed the aftermath of the earthquake in Turkey.

— Will capture other disasters as they occur.

Yosemite

Summerhays Films, Inc.; distributor: Summerhays Films, Inc.; director, producer: Soames Summerhays; producer: Don Steele; executive producer: Jerry Harrah. Release: late 2000.

— 20% of principal photography has been shot over the last two and a half years.

The Endurance: Shackleton's Epic Journey

White Mountain Films/Nova Large Format Films; distributor: tba; director: George Butler; cinematographer: Reed Smoot; writer: Caroline Alexander; line producer: Scott Swofford; executive producers: Susanne Simpson, Paula Apsell. Release: February 2001.

— October - November: Shooting documentary footage and historical re-creations on Elephant Island and South Georgia Island in the Antarctic. Reports online at www.pbs.org/wgbh/nova/shackleton.

— May 2000: Will film noted climber Reinhold

Messner and other climbers on South Georgia Island.

Golf Around the World (wt)

JQH Film Entertainment; distributor: MacGillivray Freeman Films; director, writer: Bruce Neibaur; cinematographer: Reed Smoot; producer: World Golf Village; executive producer: Ruffin Beckwith. Release: February 2001.

— Additional shooting expected in April - May 2000 in the US and UK.

Secrets of the I-52

Kieth Merrill Productions; distributor: tba; director: Kieth Merrill; cinematographer: Jeff Simon. Release: Early 2001.

— Plan to return to Atlantic wreck site of WWII Japanese sub for salvage operations and additional filming in summer 2000.

Vulcania

Rigaud Production; distributor: Conseil Régional D'Auvergne; director, cinematographer: Pierre Willem; producer: Dominique Rigaud. Filmed in 8/70, 20 min. Release: early 2001.

— One more sequence to be filmed. Waiting for a cooperative volcano.

— Editing has begun.

— Delay in theater construction has pushed back release date.

Journey Into Amazing Caves (wt)

MacGillivray Freeman Films; distributor: MFF; editor: Steve Judson; script: Jack Stephens; producers: Greg MacGillivray, Alec Lorimore, Steve Judson. Release: March 2001.

— October - November: Filmed in underwater caves in Yucatan, Mexico.

Bears (wt)

National Wildlife Federation/Primesco; distributor: Primesco; director: David Lickley; editor: James Lahti; production manager: Natalie Masse; producer: Goulam Amarsy; supervising producer: James Marchbank; executive producer: Chris Palmer. Release: April 2001.

— November: Filmed polar bears in Churchill, Manitoba.

— Early 2000: Will film in Alaska.

Loch Lomond: Legend of the Loch

Dunbartonshire Enterprise/Principal Large Format; distributor: tba; director: Mike Slee; cinematographer: Rodney Taylor; writer: Chris Dolan; composer: John Lunn; editor: Kant Pan; producers: Phil Streather, Alexandra Ferguson; executive producers: Sallyann Ferguson, Peter Gallagher. Cast: Kirsty Mitchell, Stuart Sinclair-Blyth, Paul Blair, Fiona Bell, Harley Loudon, Liane Dickie. Release: spring 2001.

— Picture was locked in October. Neg cutting has begun at RPG in Los Angeles.

— Audio post-production continues at Mas-

ter's Workshop in Toronto.

— Hope to screen finished film at LFCA conference in May 2000.

Ocean Men

H5B5 Media AG; distributor: tba; director, cinematographer: Bob Talbot; producer: Almut Saygin; executive producers: Hendrik Hey, Jan Herrmann. Release: spring 2001.

— October: filmed freediving champion Umberto Pelizzari in Italy.

— Future locations: Japan, Antarctic, Honduras, Miami.

Gulliver's Travels

Imax, Ltd.; distributor: Imax; co-directors: Ian Pearson, Scott Speirs; production designer: Brent Boates; script: Ian Pearson. 3D. Release: Summer 2001.

— Modeling has begun.

— Script is still in development. Animation will begin early next year.

Space Station 3D

Imax Space Ltd.; distributor: Imax; cinematographer: James Neihouse; producer: Toni Myers; associate producer: Judy Carroll. 3D. Release: 2001.

— Sound and lighting equipment was taken to the Space Station last May. The 30-perf 3D cabin camera will be carried on a Space Shuttle flight next spring, and will remain on the Space Station for two years.

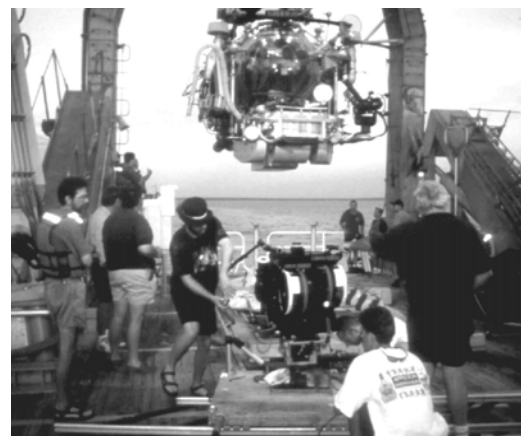
— Filming on Space Station will begin in spring 2000.

The Search for Infinity

Reuben H. Fleet Science Center; distributor: tba; producer, director, cinematographer: Ron Fricke; sound design: Michael Stearns; associate producer: Camille Cellucci; executive producer, science editor: Jeffrey Kirsch; primary science advisor: Arthur C. Clarke. Release: September 2001.

— January 2000: Begin experimental CGI work.

— July 2000 - January 2001: Live-action shooting.



Filming a submersible in 3D for Galapagos.

David Clark

(from **MAILBOX** on page 3)

comparative lack of educational content. While it is true that *Journey Of Man* is not as educational as some other films available, there are still many opportunities for connections to the classroom, including those in the traditional physical sciences, history, and social studies. We are also very excited about being able to tie in other areas of education such as music and art history. In fact, we have created a very unique direct mail piece/teachers guide all-in-one so we may work with institutional theaters (and commercial ones as well) in making these opportunities very obvious to teachers. Additionally, there are opportunities for evening programming which is also being considered by a number of in-

stitutional theaters.

As we have all learned, content is king and Sony is very pleased with the overwhelming response we have received for *Cirque Du Soleil: Journey Of Man* from both commercial and institutional theaters.

We look forward to many successful engagements and audiences around the world experiencing this wonderful film at their local large format theaters, whether they be in shopping malls, museums, or stand-alone.

Derval Whelan

Executive Director, Sales

Sony Pictures Classics, Large Format

The passage to which Ms. Whelan objects, reprinted in full:

Ironically, despite making the strongest impression on many attendees, [*The Old Man and the Sea*, *Siegfried & Roy*, and *Cirque du Soleil*] may not win many bookings among the GSTA's regular (i.e. institutional) members. Along with *Alien Adventure*, they may fare well in commercial venues, but will probably be passed over by many museums in favor of more clearly educational (if less flashy) fare, such as *Galapagos*, *Island of the Sharks*, *Wolves*, and next year's *Dolphins*. Nevertheless, with commercial theaters now nearly as numerous as non-profits, films with little or no overt instructional content are becoming increasingly viable.

(from **LICKLEY** on page 11)

King set a date in April and too bad if it rained." Lickley and crew captured the ceremony in its entire splendor. A few months later, during the editing process, the king died.

"My personal belief is that the best stories involve real people doing interesting thing. We didn't film the burial process," says Lickley "but we decided that the best way to pay tribute to the king was to build up his story a little more strongly."

After the Ghanaian rituals, the film cuts to a sequence that Lickley made to appear hyper-real by dropping his camera down a mineshaft. Although it looks computer generated and feels like a ride film, it is actually live footage.

"Dropping down an elevator in a mine shaft is a whole different experience," says Lickley, who worked extensively in Sudbury's mines while developing his Object Theatre production on neutrinos. "The thing is wobbling all over and bounding around, and there is a constant shower of water and mud.

"In order to capture that sequence we had to take over a working mine for three days. This really freaked out the mine guys because of the amount of equipment we had. It took 40 cage loads to get everything down. And then everything had to be moved another half-mile into the mine," says Lickley. Toronto effects house **SimEx** may develop the mine sequence into a ride film.

Tying all these disparate elements into one cohesive package proved to be the toughest challenge in the filmmaking process. Lickley, who will next direct *Bears*, an LF film sponsored by the **National Wildlife Foundation**, says, "The trick is to make it all seem like one film. You are trying to take six themes: mining, technology, art, history, culture, and uses of gold around the world. So the most difficult part isn't getting the beautiful shots or even character development. We have very strong characters in the prospector and in the king. The hardest part was welding this stuff together into a whole."

Randy Matin is a freelance journalist who covers the LF industry.

(from **SHINDLER** on page 2)

universe will be forgotten. In the future, there will be literally thousands of channels, each after its own niche and market share. And the same bandwidth that made it easy to share files now allows for movies on demand, all paid for with a click of your wireless infrared mouse. The system already knows your credit card number and handles the transaction over a totally secure network.

Exhibition

Critical mass will be achieved. Theaters are no longer located only in larger cities. Institutional and commercial theaters alike will spread to every suburb and be-

yond. Enough new films will be made each year to meet each segment's needs. Balance and harmony will be achieved.

Distribution of a theatrical release will rely on network advertising, made feasible by the growth in new theaters. The Internet will be of paramount importance in the marketing of all films, LF or conventional.

Concession revenue is still the financial mainstay of the theaters.

Communications

Technology is at its best in communications tools. We will have information of all kinds available at our fingertips.

When Universal Studios announces in

late 1999 that their web site will include up-to-the-minute worldwide box office and home video data, the rest of the industry quickly follows suit, even the holdouts in the LF industry. Everyone wakes up to the fact that information sharing benefits everyone, and secrecy benefits no one.

We all have visions of the future. This is my perspective. Where do you see the LF industry going?

Best wishes to all for a happy and healthy holiday season.

Marty Shindler is a management consultant who provides a business perspective to creative and technology companies. Marty may be reached at Shindler@aol.com.

Bookings: December 1999 by Film

767 bookings of 93 films in 230 theaters

The data on the following pages are **not** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from surveys of LF theaters, distributors, the world wide web, and other sources.

We will make every effort to improve the thoroughness, accuracy, and usefulness of these data. If your theater or film is not shown here, please get in touch

with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 17.

Key to Status:

A - most frequent or only show.

B - any other regularly scheduled film.

E - evenings or weekends only.

F - festivals or run of less than one month.

S - irregularly for schools, not on public schedule.

Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status
AEK	Addison Mar	11/4/99	12/31/99	B	Antarc	Duluth	10/1/99	2/1/00		E3D	Adelaide CP	5/20/99	5/00	A
	Apple Valley	6/12/98	12/31/99	A		Hampton	10/15/99	4/8/00			Bangkok CP	10/1/99	12/31/99	
	Atlanta FMNH	9/6/99		B		Mexico City Pap	9/27/99	12/31/99	A		Berlin Disc	2/26/99	12/31/99	A
	Auckland CP	7/26/99	12/31/99			Milwaukee	10/2/99	4/7/00	B		Bochum NeUe	7/2/99	12/31/99	A
	Bochum NeUe	2/11/99	2/8/00			Regina	10/13/99	4/12/00			Brisbane CP	5/20/99	5/00	A
	Cape Town	11/15/98		B		Seattle Omni	5/13/99		A		Chicago NP	3/31/99	12/31/99	A
	Cincinnati	2/12/99	2/12/00			Syracuse	11/6/99	3/4/00	A		Dublin IRL	10/1/99	12/31/99	
	Cocoa	11/2/99	10/3/00			Toronto OP	5/1/99	4/30/00			Dusseldorf NeUe	3/25/99	3/25/00	A
	Columbus Mar	10/15/99	12/31/99	B		Cocoa	2/1/99	1/31/00			Galveston	5/28/99	5/27/00	A
	Frankfurt NeUe	8/26/99	6/30/01			Hastings			S		Halifax	5/19/99	12/99	A
	Hague	4/12/99		B		Perth Omni	2/92		S		Kansas City Sci	11/10/99	2/00	E
	Hutchinson	9/10/99	3/00			Barcelona	5/29/97				Langley FP	5/19/99	12/99	A
	Kansas City Zoo	7/10/99	12/31/99	B		Bochum NeUe					Melbourne CP	5/20/99	5/00	A
	Lincolnshire Reg	10/15/99	12/31/99			Dusseldorf NeUe	10/15/98				New York Sony	3/31/99	12/31/99	A
	Little Rock	9/29/99	9/29/00			Frankfurt NeUe	4/1/99	1/1/00			Osaka Sun	7/1/99	12/31/99	A
	London ONT	11/1/99		A		Lincolnshire Reg	7/26/99				Singapore DC	6/99	12/99	
	Lubbock	11/10/99	12/31/99			Madrid	10/27/98				Sydney CP	5/20/99	5/00	A
	Lucerne	11/1/99	12/31/99	A		Montpellier Gau	11/11/98				Tokyo IMAX	7/1/99	12/31/99	A
	Mobile	12/20/99	4/9/00			Munich	3/11/98		B		Seattle Omni			A
	Munich	5/1/99	2/1/00			New York Sony			B	EMSH	Virginia Beach	4/1/98	4/30/01	
	Omaha	7/1/98	3/31/00			Sinshiem	9/19/97		B		Fort Worth	11/6/99	3/15/00	A
	Ontario Edw	1/31/99	12/31/99		Beavers	Baltimore			S	EOTS	Houston MNS	10/15/99	3/31/00	A
	Perth Omni	3/1/99	12/31/99			Syracuse	6/27/99	6/30/02	S		New Orleans	10/15/99	5/30/00	A
Africa	Portland	2/5/99	6/30/00	B	BP	Baltimore		6/30/00	S	EpicJour	New York AMNH	10/15/99	3/14/00	
	Rochester MSC	11/1/99	2/28/00			Berlin Disc	10/2/98	10/1/00	A		Saint Paul	12/11/99	4/15/00	A
	Rotterdam	4/29/99	12/31/99			Bochum NeUe	12/18/97	3/1/01		Everest	Addison Mar	7/2/99	12/31/99	S
	San Diego RHF	10/1/99	2/28/00			Brussels	7/1/99	12/31/99	B		Adelaide CP	5/8/98	12/31/00	
	Speyer Dome	8/18/99	2/17/00	B		Copenhagen	4/5/94	5/15/00	B		Albuquerque	8/99	2/00	A
	Wash NMNH	5/12/99	12/31/00	A		Dublin IRL	10/2/98	12/31/99			Atlanta FMNH	9/6/99		B
	Aichi	4/1/98	3/31/00	A		Houston SCH	7/30/94	5/31/00			Baltimore	10/1/98	6/30/00	E
	Atlanta FMNH	6/10/99		E		London ONT	7/1/98		S		Branson	5/1/98	12/31/99	B
	Baltimore			S		Lucerne	3/1/99	12/31/99			Brossard	6/25/99	12/31/99	B
	Brisbane CP	1/22/99				Melbourne CP	6/15/99	4/30/00			Buffalo Reg	10/1/99	12/31/99	
	Columbus COSI	11/6/99	2/4/00	A		Oslo	5/1/99	12/31/99			Cathedral City	4/1/99		A
	Mississauga FP	10/99	12/99			Speyer Imax	5/18/95	12/31/99	S		Chicago NP	7/15/99	12/31/99	
	Oslo	5/99	12/31/99			Toronto OP	9/25/97	5/20/00			Denver MNH	6/11/99	2/10/00	E
	Pittsburgh	10/15/99	3/00	A		Valencia Spn	4/17/99	12/31/99			Edmonton FP	10/8/99	12/31/99	
	Reno Fleisch	1/1/98		S		Vienna	12/5/99	12/12/99	F		Hague	4/23/99		E
	Richmond VA	12/4/99	12/31/99	A	ChanJian	Tokorozawa	10/1/99	12/28/99	A		Huntsville	11/1/99	2/29/00	
	Speyer Imax	9/16/95		B		Matsuyama	9/97	12/31/99			Hutchinson	10/1/98	3/11/01	B
	Syracuse	6/26/99	2/29/00	S	Closed	Ontario Mills	11/14/99				Kansas City Zoo	5/15/98	12/31/99	B
	Tampa MOSI	12/19/97	9/30/00	S		Saint Paul	9/7/99	12/10/99			Laie	5/17/99		A
	Tianjin	1/1/98	12/31/00		CV	Scottsdale	6/30/99				London Troc	3/10/98	12/31/99	
	Tokyo IMAX	4/18/98		B		Seville	1/99	7/00			Los Angeles CSC	2/26/99		B
	Toronto OP	10/99	9/00			Baltimore	4/19/98	6/30/00	S		Melbourne CP	5/98	12/11/00	
	Winnipeg	9/17/99	12/31/99			Calgary EC	3/21/97	12/31/99			Memphis Pink	10/2/99	3/10/00	B
Alamo	San Antonio	1/88	12/99	A		Copenhagen	9/2/98		B		Montreal FP	6/18/99	12/31/99	
	Anchorage	12/15/99	5/15/00			Hong Kong	2/10/98		S		New York AMNH	6/12/99	1/5/00	A
	Atlanta FMNH	9/6/99		A		London ONT	4/98	12/31/99	S		Oklahoma City	11/1/99	4/30/00	A
	Branson	5/1/99	4/1/00	A		Perth Omni	1/1/97	12/31/99	B		Philadelphia			S
	Cape Town	3/19/99	9/18/00	B		Taipei AM	2/4/97	2/4/00			Pittsburgh	9/7/99	3/5/00	B
	Fort Lauderdale	7/2/99	6/6/00	A		Vancouver SW	11/7/97	11/7/00	S		Providence	11/99	3/00	
	Gatlinburg	7/1/99	12/31/99	A		Vienna	10/1/99	12/31/99			Regina	6/15/98		
	Hampton	10/15/99		E		Wash NASM	8/8/96		A		Richmond FP	10/8/99	12/31/99	
	Hull	7/1/99	2/28/00	A	DIA	Berlin Sony	11/15/99	5/14/00			San Simeon	6/26/99	12/15/99	
	Kyoto	3/21/98	2/28/02			Brussels	1/20/99	12/31/99	S		Sandy City	11/5/99	5/11/00	
	Las Vegas Cae	9/3/99	2/2/00			Duluth	6/6/98	12/31/99			Seoul	7/24/99	1/23/00	
	Mobile	5/21/99	1/15/00			Honolulu Con	10/1/99	12/31/99			Shreveport	7/99	3/00	
	Osaka Sak	10/1/98	12/1/99			Houston SCH	1/18/93	5/31/00	B		Speyer Imax	4/3/98		A
	Perth Omni	1/98		B		Hutchinson	10/7/85	6/17/00	S		Sydney CP	3/15/98	12/31/00	
	Reno Fleisch	6/22/99	1/4/00	A		Kitakyushu	4/20/90	3/31/00			Tampa MOSI	10/1/99	3/16/00	S
	San Antonio	9/99				KSC 1	7/21/85		A		Tijuana	6/5/99	12/31/99	
	San Diego RHF			S		Montpellier Gau	1/20/99	1/19/00			Toronto OSC	5/7/99		B
	Seattle Omni	5/13/98		B		Syracuse	1/26/97	9/1/00	S		Townsville	10/1/99	10/1/00	
	Stockholm	3/12/99		B		Valencia Spn	4/17/98	12/31/99		Extreme	Vancouver SW	1/5/99		E
	Taejon Earth	9/1/99	8/30/00			Vienna	7/20/99	12/31/99			Adelaide CP	3/25/99	12/30/99	A
	Taipei MCRC	2/1/99	1/31/00			Calgary EC	1/1/98	12/31/99			Auckland CP	9/15/99	5/30/00	A
	Tampa MOSI	3/17/99	9/30/00	B	DIS	Columbus Mar	4/23/99	12/31/99	S		Barcelona	5/12/99	5/31/00	A
	Tampa MOSI	12/99	9/4/00	A		Hastings			S		Berlin Disc	11/20/99	11/20/00	A
	Vancouver CN	6/4/99		B		Houston SCH	7/30/94	5/31/00			Brisbane CP	3/25/99	12/30/99	A
	Vienna	12/5/99	12/12/99	F		Hutchinson	10/15/94	12/31/99	S		Brussels	9/99	12/31/99	A
AlienAdv	Yunelin Hsien 1	2/1/99	1/31/00			London BFI	6/11/99	12/31/99			Calgary EC	3/31/99	12/31/99	A
	Adelaide CP	11/11/99	5/31/00	A		London ONT	5/1/99		S		Cape Town	10/18/99	10/18/00	A
	Irvine Edw	8/17/99	12/31/99	A		Lucerne	7/1/99	12/31/99	B		Copenhagen	8/23/99		A
	Langley FP	10/8/99	12/31/99			Pensacola	8/1/99	1/31/00			Edmonton FP	6/11/99	12/31/99	A
	Mississauga FP	10/8/99	12/31/99	A		Portland	5/28/99	9/6/00			Fresno Edw	11/19/99	12/31/99	
	Montreal FP	10/8/99	12/31/99			Quebec	11/14/98	12/12/99	B		Hague	7/1/99		B
	Ontario Edw	8/17/99	12/31/99	A		Richmond VA	9/8/98	12/31/99	S		Hull	10/22/99	5/30/00	A
	Baltimore	5/21/99	6/30/00	S		Tampa MOSI	12/1/95		S		Irvine Edw	6/4/99	12/31/99	B
	Chicago MSI	5/7/99	1/15/00	A		Vancouver CN	10/7/97	12/31/99			Las Vegas Cae	10/15/99	3/30/00	
	Dallas SP	3/13/99	12/31/99	A		Vienna	12/5/99	12/12/99	F		Lucerne	5/1/99	12/31/99	
	Denver MNH	10/8/99	12/31/99	A	Discov	Shima	4/10/98	3/31/01	A		Miami	6/1/99	12/31/99	B

Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status
FEOC	Montpellier Gau	5/5/99	5/31/00	A	L5	Berlin Disc	10/1/99	9/30/00		MOF	Portland	9/30/99	6/15/00	
	Munich	4/12/99	4/30/00	A		Boise Edw	10/1/99	12/31/99			Quebec	10/99	2/00	B
	Myrtle Beach	7/1/99	3/31/00	A		Buffalo Reg	10/1/99	12/31/99			Regina	12/10/99	7/1/00	
	Nyack	6/1/99	12/31/99	B		Chattanooga	4/1/97	5/3/01	B		Richmond VA	5/22/99	12/3/99	A
	Ontario Edw	6/4/99	12/31/99	B		Chicago NP	1/1/99	12/31/99	S		Roanoke	7/3/99	7/3/00	
	Oslo	3/12/99	12/31/99	A		Columbus Mar	9/15/99	12/31/99			Sacramento	10/1/99	12/31/99	B
	Portland	7/23/99	1/23/00	A		Dublin IRL	6/24/99	12/23/99			Saint Louis SC	9/10/99	1/6/00	A
	Quebec	10/26/99	2/21/00	A		Halifax	1/15/99	12/31/99			San Antonio	8/27/99	12/27/99	
	Speyer Imax	4/2/99	12/31/99	A		Harrisburg	9/9/99		E		Sandy City	11/24/99	6/30/00	
	Tempe	6/99		B		Irvine Edw	1/1/98	12/31/99	S		Sandy City	11/24/99	6/30/00	
	Toronto FP	6/11/99		B		Las Vegas Lux	1/1/99	12/31/99	S		Seattle Omni	11/15/99	4/15/00	
	Valencia Edw	7/99		B		London BFI	6/11/99	12/31/99			Seattle PSC 2	3/99	12/99	
	Vancouver CN	4/9/99	12/30/99	A		London ONT	11/30/98		S		Stockholm	11/1/99	8/1/00	
	Vaughan FP	7/2/99	12/31/99	B		Madrid	5/5/99	6/24/00			Sydney CP	2/1/99	2/1/00	
	Vienna	10/1/99	12/31/99	A		Montpellier Gau	12/31/99	12/31/00			Taichung	7/1/99	6/30/00	A
	Winnipeg	6/18/99		A		Munich	1/7/99	1/6/00			Taipei AM	2/99	2/00	
	Yellowstone	11/1/99	11/30/00	B		New York Sony	5/95	12/99	S		Tampico Ram	12/31/99	12/31/00	
	Tijuana	10/99	12/99			Nyack	9/25/98	12/31/99			Toronto OP	1/99	12/99	
	Toronto OP	7/7/99				Omaha	3/29/98	3/31/00			Vancouver SW	9/10/99	6/16/00	
	Flyers	Warner Robins	7/92			A	Ontario Edw	11/26/97	12/31/99			Wash NMNH	5/99	12/99
FMHG	Virginia Beach		6/15/00	S	Orlando Muv	9/99	12/31/99		Winnipeg	9/17/99	12/31/99			
FOK	Hastings			S	Sacramento	10/1/99	12/31/99	A	Yunelin Hsien 1	1/1/99	12/31/99			
FTM	London ONT	6/1/97		S	San Francisco	6/16/99	12/31/99		MTA	Coomera	1/1/99	12/31/99	A	
	Lucerne	10/2/98	12/31/99		Seattle PSC 2	3/1/99	12/31/99			Dallas SP	9/25/99	12/31/99	A	
	Brisbane CP	11/3/99	12/31/00		Sinsheim	5/15/98	5/20/01	B		Dayton	6/1/99	1/3/00		
	Copenhagen	12/1/99	11/30/00		Tempe	10/1/98	12/31/99	S		Dearborn	11/19/99	12/31/99	A	
	Galveston	12/20/99	6/20/00		Vancouver CN	3/1/97	12/31/99	B		Little Rock	6/15/99	12/15/99		
	Los Angeles CSC	11/5/99	5/4/00		Virginia Beach	6/15/96	4/30/01			Pensacola	11/8/96		A	
	Melbourne CP	11/3/99	12/31/00		Bangkok CP	11/27/98	12/31/99			Philadelphia	9/10/99	2/13/00	A	
	Montreal VP	11/5/99	4/30/00		Bochum NeUe	8/26/99	8/25/01			Frankfurt NeUe	1/4/99	1/4/00	B	
	Sydney CP	11/3/99	12/31/00		Dusseldorf NeUe	8/26/99	8/25/01			Chicago NP	1/1/99	12/31/99	S	
	Virginia Beach	11/19/99	7/00		Frankfurt NeUe	8/26/99	8/25/00			Fort Lauderdale	7/2/99			
GAW	Wash NMNH	10/27/99			Hampton	1/8/99	6/30/00		MTM	Lubbock	7/2/99	12/2/99	B	
	Saint Louis Arch	3/3/97	5/28/00	A	Indianapolis WR	8/7/97	12/31/99			Milwaukee	9/13/99	12/31/99	S	
	Birmingham	9/18/99	1/18/00	B	KSC 2	10/12/96		A		Myrtle Beach	9/1/99	4/30/00		
	Branson	4/15/99	8/15/00	B	Las Vegas Lux			S		Norwalk	10/22/99	3/10/00	B	
	Cape Town	7/13/98		S	London ONT	6/4/99	12/31/99	A		Branson	3/1/98	4/30/00	B	
	Columbus COSI	11/6/99	2/4/00	B	New York Sony	1/1/99	12/31/99	S		Cathedral City	4/1/99		B	
	Gatlinburg	7/17/98	12/30/99	A	Ontario Edw	7/1/98	12/31/99			Copenhagen	10/23/97	12/31/99		
	Grand Canyon	11/1/99	2/28/00	A	San Francisco	11/19/99	12/31/99			Edmonton SSC	1/9/98	6/30/00		
	Hastings	12/7/99	3/20/00	A	Sinsheim	10/26/96	5/20/01	B		Hampton	9/10/98	6/30/00	S	
	Niagara	11/1/99	3/1/00		Tempe	9/23/99	12/31/99			Houston SCH	6/28/97	12/31/01		
GF	Roanoke	7/3/99	7/3/00		LB	Tsuruga	9/1/99	3/31/00		Huntsville	6/3/98	5/1/00		
	Saint Augustine	9/1/99	12/31/99			Bochum NeUe	10/16/98	12/31/99		Hutchinson		12/31/00	S	
	Sioux Falls	10/1/99	1/20/00	A		Chattanooga	5/3/96	5/3/01		Indianapolis WR	8/7/97	12/31/99		
	Speyer Imax	5/19/95		B		Munich	11/27/97	12/31/99	B	Kitakyushu	4/1/98	3/31/00		
	Winnipeg	10/28/99	12/31/99			Sinsheim	6/98	5/20/01	S	KSC 1	5/21/97		A	
	Calgary EC	9/99	12/99	B		Virginia Beach	6/96	4/01	B	Lucerne	7/1/99	12/31/99	A	
	Charlotte	9/99	9/01	S		Addison Mar	11/4/99	12/31/99	S	Wash NASM	5/21/97		B	
	Sudbury	6/19/99		A		Baltimore	7/99		S	Corsicana	10/1/99	1/1/00		
	Vienna	9/99	3/00	B		Bogota	5/28/99	1/27/00		Niagara	7/1/86		A	
	Alamogordo	10/1/99	3/31/00			Brossard	10/99	12/31/99	B	Adelaide CP	9/16/99	8/31/00		
GP	Atlanta FMNH	9/6/99		B	Chattanooga	10/1/99	4/1/00		Baltimore	10/8/99	3/9/00			
	Barcelona	11/99	5/00		Katoomba	8/26/99	8/25/00		Boston MOS	11/1/99	2/28/00			
	Harrisburg	9/9/99		A	Las Palmas	6/24/99	6/23/00		Brisbane CP	9/16/99	8/31/00			
	Hong Kong	4/1/99		S	Norfolk	6/1/94		A	Charlotte	10/30/99	5/26/00			
	Pittsburgh	5/15/99		S	Perth Omni	6/95		S	Chicago MSI	10/8/99	5/5/00			
	Saint Louis SC	9/13/99	6/5/00	B	Reno Fleisch			S	Melbourne CP	9/16/99	8/31/00			
	Taichung	1/1/99	12/31/99	A	Sandy City	11/5/99	4/30/00		San Diego RHF	11/19/99	2/29/00			
	Toronto OSC	11/5/99	7/1/00	A	Speyer Dome	11/19/97		B	Sasebo	12/1/99	1/31/00			
	Houston SCH	6/30/94	5/31/00	B	Syracuse	6/26/99	3/4/00	B	Seattle Omni	12/99	6/30/00			
	San Simeon			A	Tampa MOSI	5/28/99	12/16/99	B	Sydney CP	9/16/99	8/31/00			
HC	Sinsheim	5/15/98		A	MG	Townsville	10/1/99	10/1/00		Vancouver SW	10/15/99	3/00	A	
	Dollywood	4/10/94		A		Vancouver SW	10/15/99	3/00	B	Vantaa	9/1/99	8/31/00		
	Taichung	10/17/97	12/31/99			Victoria	12/17/99	6/1/00		London BFI	6/18/99	12/31/99		
	Lucerne	9/1/99	12/31/99	A		Atlanta FMNH			S	Melbourne CP	8/2/99			
	Madrid	10/22/98	12/31/99			London ONT	9/16/97		S	Montreal VP	11/5/99	4/30/00	A	
	Regina			S		Adelaide CP	2/1/99	2/1/00		New York Sony	9/3/99	12/31/99	B	
	Bochum NeUe	10/16/98	12/31/99			Baltimore	5/20/99	6/30/01	A	Oslo	10/15/99	12/31/99		
	Munich	11/27/97	12/31/99	B		Barcelona	4/26/99	5/25/00		Paris Geo	11/10/99	2/2/01	B	
	Virginia Beach	4/1/98	4/30/01			Birmingham	9/18/99	12/3/99	A	Sydney CP	7/19/99			
	Chicago NP	11/25/98	12/31/99	B		Birmingham	12/4/99	1/21/00	B	Branson	1/1/93	12/31/00	A	
IN	Galveston	11/26/99	1/18/00	B	MOE	Bochum NeUe	3/25/99	12/25/99		Paris Def	4/1/99			
	Kansas City Zoo	11/20/99	12/31/99	B		Boston MOS	10/1/99	2/1/00		Paris Geo	7/15/99			
	Richmond VA	11/19/99	12/31/99	B		Brussels	9/16/99	12/31/99	B	Roanoke	7/3/99	7/3/00		
	Buford Reg	8/13/99	12/31/99			Cleveland	1/1/99	12/31/99		Laie	12/31/91		A	
	Calgary EC	9/23/99	12/31/99			Dallas SP	3/13/99	12/31/99	B	Tokorozawa	4/1/97	3/31/00	A	
	Cincinnati	10/16/99		A		Denver MNH	6/11/99	6/3/00	A	RFTS	Baltimore			S
	Hague	10/11/99	10/14/00			Detroit	9/30/99	2/29/00			Birmingham	12/15/99	6/15/00	
	Irvine Edw	9/17/99	12/31/99			Edmonton FP	10/8/99	12/99			Morelia Ram	8/99	12/99	
	Jersey City	10/22/99		B		Hampton	3/26/99	3/31/00	B		Norfolk	12/26/98		B
	Langley FP	11/5/99	12/31/99			Houston MNS	12/4/99	3/31/00			Perth Omni	10/91		S
ITD	Los Angeles CSC	6/25/99	12/31/99	A	RSATM	Kansas City Sci	11/10/99	4/00	A	Speyer Dome	8/1/97		B	
	Myrtle Beach	5/1/99	12/31/99			Katoomba	12/8/99	6/30/00		Bochum NeUe	6/15/98	6/14/00	E	
	New Rochelle Reg	9/24/99	12/31/99			Kuala Lumpur NP	5/15/99	5/16/00		Lucerne	7/1/98		E	
	Norwalk	10/22/99	12/24/99	B		Langley FP	8/10/99	12/31/99		Oslo	7/4/98	12/31/99	E	
	Nyack	9/23/99	12/31/99			Las Vegas Lux	2/11/99	12/31/99	B	Addison Mar	9/22/99	12/31/99	A	
	Ontario Edw	9/17/99	12/31/99			Leon Exp	6/1/99	12/1/99		Berlin Sony	11/15/99	5/14/00		
	Paris Geo	6/30/99	2/2/00	A		Louisville	10/16/99	12/99	B	Bochum NeUe	10/7/99	10/7/00		
	Perth Omni	9/15/99	1/31/00			Melbourne CP	2/1/99	2/1/00		Brossard	10/99	12/31/99	A	
	Rotterdam	10/11/99	12/31/99			Montpellier Gau	8/18/99	12/31/99		Buford Reg	9/22/99	12/31/99		
	Stockholm	9/24/99		A		Morelia Ram	12/31/99	12/31/00		Chicago NP	9/22/99	12/31/99		
IOTS	Tempe	9/23/99	12/31/99		S&R	Myrtle Beach	1/1/99	2/29/00		Dusseldorf NeUe	10/8/99	10/7/00		
	Valencia Edw	9/17/99	12/31/99			Niagara	11/1/99		S	Frankfurt NeUe	10/5/99	10/7/00		
	Vancouver CN	6/4/99	12/31/99			Norwalk	10/22/99	3/10/00	A	Indianapolis WR	11/19/99	12/31/99		
	Adelaide CP	5/8/98	12/31/99			Paris Geo	11/18/98	5/18/00	B	Irvine Edw	10/22/99	12/31/99		
	Apple Valley	3/29/97	12/31/99	A		Perth Omni	5/1/99	12/31/99		Lincolnshire Reg	9/22/99	12/31/99		
	Bangkok CP	3/1/99	12/31/99			Pittsburgh	5/14/99	6/30/00	A	Los Angeles CSC	10/22/99	9/4/00		
	Barcelona	2/22/96	12/31/99			Poitiers Imax	2/5/99	2/5/00	A	Miami	10/23/99	12/31/99		

Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status
SC	Montreal FP	10/8/99	12/31/99		SE	Charlotte	7/3/99	3/3/00		Yell	Hastings	9/21/99	12/6/99	A
	Myrtle Beach	12/17/99	6/16/00			Chattanooga	8/14/99	2/28/00			Hastings	12/7/99	3/20/00	B
	New Rochelle Reg	10/23/99	12/31/99			Dallas Cmk	9/9/99	12/31/99			Hull	10/1/99	6/30/00	S
	New York Sony	9/22/99	12/31/99			Dublin IRL	12/26/98	12/31/99			Jersey City	10/22/99		A
	Nyack	10/23/99	12/31/99			Dusseldorf NeUe	8/31/99	12/31/00			Kansas City Zoo	7/10/99	12/31/99	A
	Ontario Edw	10/22/99	12/31/99			Edmonton FP	9/1/99	12/31/99			Kansas City Zoo	10/16/99	12/31/99	B
	Richmond FP	10/8/99	12/31/99			Fort Lauderdale	1/22/99	1/22/00			Louisville	10/16/99	2/16/00	A
	Sinsheim	10/1/99	3/31/00			Galveston	12/26/98	12/24/99	A		Myrtle Beach	3/1/99	2/28/00	A
	Tokyo IMAX	10/2/99	12/31/99			Honolulu Con	10/1/99	12/31/99			Phoenix	6/1/99	12/14/00	A
	Toronto FP	10/8/99	12/31/99			Irvine Edw	10/23/98	12/31/99			Saint Louis Arch	5/29/99	5/28/00	A
	Valencia Edw	10/23/99	12/31/99			Kansas City Zoo	10/16/99	12/31/99			Seattle PSC 1	6/1/99	12/31/99	A
	Vancouver CN	10/8/99	12/2/99	B		Kaohsiung	7/1/99	6/30/00	A		Sudbury	10/1/99	12/31/99	A
	Vaughan FP	10/8/99	12/31/99			Las Vegas Lux	2/11/99	12/31/99	A		Toronto OSC	5/7/99	12/31/99	A
	Baltimore			S		Little Rock	1/15/99	1/14/00			Victoria	9/14/99		A
	Boston MOS			S		London ONT	6/4/99		A		Wash NASM	9/4/99	3/20/00	E
	Pittsburgh			S		London Troc	11/27/98	12/31/99			Yellowstone	4/1/99	1/1/00	A
	Baltimore	3/1/97		S		Lubbock	6/4/99	12/31/99	A		Alamogordo	7/1/99	12/31/99	A
	Detroit	9/2/97	12/31/99	B		Melbourne CP	12/3/98	11/14/00			Atlanta FMNH			S
	Hampton	2/12/99	4/30/00			Miami	1/22/99	12/31/99			Macon	1/10/97		
Seasons SFTGS	Lincolnshire Reg	4/23/99	12/31/99		ShinSymp SI	Milwaukee	12/4/99	6/9/00	A	ZC	Munich	11/6/97		B
	Nagashima	9/1/98	8/31/00			Montpellier Gau	3/24/99	3/23/00			Paris Geo	10/4/99		S
	Pittsburgh			S		Munich	7/29/99	4/28/00			Philadelphia	9/10/99	2/13/00	B
	Tampa MOSI	12/1/98	9/30/00	S		New Orleans	5/1/99	4/1/00			Pittsburgh			S
	Toronto OSC	3/6/98	3/31/02	S		New Rochelle Reg	9/24/99				Yellowstone	6/94		A
	Vaughan FP	9/1/99	12/31/99			Nyack	2/12/99	12/31/99			Toronto OP	10/1/99	5/31/00	S
	Leon Ram	9/9/9	1/00			Ontario Edw	10/23/98	12/31/99			Zion	11/1/99	3/31/00	A
	Berlin Disc	9/9/9	3/00			Orlando Muv	9/9/9	12/31/99						
	London ONT	8/6/99		A		Perth Omni	3/3/99	12/31/99						
	Tampico Ram	9/9/9	10/00			Regina	6/9/9	6/00						
	Nagano Hot	10/96	12/31/99	A		Richmond FP	12/18/98	12/31/99						
	London ONT	12/97		S		Rochester Cmk	11/4/99	12/31/99	A					
	Lucerne	10/19/98	12/31/99	S		Seattle PSC 2	10/1/99	12/31/99						
	Nakatsugaru	7/98				Sinsheim	3/18/99							
	Dallas AA	2/26/99				Spokane	4/2/99	12/31/99	A					
	Calgary EC	3/16/95	12/31/99			Sydney CP	12/3/98	11/14/00						
	Houston MNS	7/1/98	6/30/00			Taipei MCRC	11/1/99	12/31/00						
	Lucerne	7/1/99		B		Tampa MOSI	5/28/99	1/3/00	A					
Speed	Munich	11/17/99	5/13/00			Tempe	1/14/99	12/31/99	B					
	Calgary SC	6/1/96		S		Tokyo IMAX	7/3/99	12/31/99	B					
	Calgary SC	1/1/98		B		Valencia Edw	7/2/99	12/31/99						
	Dayton	9/8/99	1/7/00			Vancouver CN	12/18/98	12/31/99	A					
	Syracuse	2/28/98		S		Vaughan FP	2/12/99	12/31/99						
	Valencia Spn	4/21/98	12/31/99			Virginia Beach	1/8/99	4/30/01						
	Baltimore	10/8/99	1/1/00	E	TRF	Winnipeg	12/12/98							
	Dallas SP	5/22/98		B		Boston MOS			S					
	Indianapolis WR	4/16/99	12/31/99			Cocoa	9/9/9	5/00						
	Leon Ram	7/23/99	7/22/00			Aguascalientes	11/1/99	12/31/99						
	London ONT	12/1/98		S		Boston MOS			S					
	Memphis Pink	10/2/99	3/10/00	A		Dallas SP	9/24/98	12/31/99	B					
	Milwaukee	5/15/99	12/3/99	A		Dublin IRL	12/1/99	12/31/99						
	Morelia Ram	7/23/99	7/23/00			La Coruna	10/1/99	1/31/00						
	San Diego RHF	3/1/99	2/28/01	S		Pittsburgh			S					
	Syracuse	9/1/97	6/30/02	S		Syracuse	10/15/97	4/30/00	S					
	Tampico Ram	7/23/99	7/22/00			Tampa MOSI	7/1/95		S					
	Singapore SC	11/18/99	12/31/99			Aizuwakamatsu	8/1/96							
	Sydney CP	8/19/99				Shima	1/96	12/00						
	Branson	5/28/99	9/30/00	S		Copenhagen	6/1/96	9/1/00						
	Dallas Cmk	10/22/99	12/31/99	B		Perth Omni	11/1/97	12/31/99						
	Las Vegas Lux			S		Valencia Spn	4/17/98	12/31/99						
	Mississauga FP	9/1/99	12/31/99		WABOS	Calgary SC	5/12/97		B					
	Vancouver CN	6/1/97	12/31/99	B		Katoomba	6/1/97		A					
T90	Cathedral City	5/27/99		E		Adelaide CP	7/9/9	12/99						
	Norwalk	11/20/98	12/31/99	S		Baltimore	5/9/9		S					
	Taichung	1/1/92		B		Branson	5/28/99	12/31/99	B					
	Roanoke	7/3/99	7/3/00			Brussels	9/9/9	12/31/99	B					
	Taejon MST	12/31/98	12/31/00			Detroit	6/9/9	12/99						
	Aguascalientes	7/1/99	12/31/99			Hibbing	6/7/99		A					
	Dayton	1/1/97	12/31/99			Hull	7/1/99	12/15/99	B					
	Kuala Lumpur IMAX	12/15/99	12/14/00			Hutchinson	9/1/99	2/1/00						
	Taipei AM	7/15/99	7/14/00			Leon Ram	12/31/99	12/31/00						
	Warner Robins	7/92		A		Macon	5/10/97							
	Wash NASM	7/1/76		A		Morelia Ram	12/31/99	12/31/00						
	Addison Mar	7/2/99	12/31/99	S		Munich	1/3/97		B					
	Baltimore	5/1/99		E		Roanoke	7/3/99	7/3/00						
	Branson	3/15/98	12/31/99	B		Seattle Omni	7/18/97	12/31/99	B					
	Cathedral City	7/26/99				Spokane	11/99	12/99						
	Detroit	1/99	12/99			Tampico Ram	12/31/99	12/31/00						
	Hampton	7/16/99	1/13/00	A		Yunelin Hsien 1	1/1/99	12/31/99						
	Hastings	9/21/99	12/6/99	B	Wildfire	Zion	7/9/99	12/31/99	B					
	Indianapolis CMI	4/30/99				Boise Edw	10/15/99	12/31/99	A					
	Kaohsiung	11/9/99	11/8/00	A		Hague	7/1/99		A					
	London ONT	4/1/99		S		Hong Kong	10/13/99	2/13/00	A					
	Mobile	9/15/99				Houston MNS	6/16/99	3/30/00	B					
	Oulu	4/27/99	4/26/00	A		Huntsville	9/7/99	12/31/99	B					
	Perth Omni	4/4/98	12/31/99	A		Los Angeles CSC	7/30/99	12/31/99	A					
	San Jose	10/28/99		A		Orlando SC	11/6/99	3/6/00	A					
	Townsville	2/1/99				Philadelphia	9/10/99	1/29/00	B					
	Valencia Spn	3/98				Reno NBS	7/9/99	1/1/00	A					
	Adelaide CP	12/10/98	11/14/00			Rotterdam	7/1/99	12/31/99	B					
	Apple Valley	11/26/98	12/31/99			Saint Augustine	10/15/99	12/31/99	B					
	Auckland CP	7/28/99	3/31/00			Singapore SC	9/1/99	12/31/99	A					
	Bangkok CP	3/1/99	12/31/99			Sudbury	10/1/99	12/31/99	B					
	Barcelona	10/25/99	10/24/00		WOC	Taipei MCRC	7/1/99	6/30/00						
	Bochum NeUe	5/13/99	12/31/00			Bochum NeUe	10/16/98							
	Boise Edw	6/1/99	12/31/99			Frankfurt NeUe	4/1/99							
	Bradford	4/5/99	4/5/00			Poitiers Imax 3D	5/98	5/00	A					
	Brisbane CP	1/22/99	11/14/00			Sinsheim	2/21/98							
	Buford Reg	8/13/99	12/31/99			Atlanta FMNH	9/6/99		B					
	Cathedral City	5/1/99	12/31/99	A		Cape Town	7/1/99	6/30/00						

December 1999 by Theater

Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status	
Addison Mar	AEK	11/4/99	12/31/99	B	Bradford Branson	TTL			S	Dearborn Denver MNH	TF	1/1/97	12/31/99		
	Everest	7/2/99	12/31/99	S		Trex	4/5/99	4/5/00			MOF	11/19/99	12/31/99	A	
	LS	11/4/99	12/31/99	S		Alaska	5/1/99	4/1/00	A		Amazon	10/8/99	12/31/99	A	
	S&R	9/22/99	12/31/99	S		Everest	5/1/98	12/31/99	B		Everest	6/11/99	2/10/00	E	
	TR	7/2/99	12/31/99	S		GC	4/15/99	8/15/00	B		MOE	6/11/99	6/3/00	A	
Adelaide CP	AlienAdv	11/11/99	5/31/00	A	Brisbane CP	MTM	3/1/98	4/30/00	B	Detroit	MOE	9/30/99	2/29/00		
	E3D	5/20/99	5/00	A		Ozarks	1/1/93	12/31/00	A		SE	9/2/97	12/31/99	B	
	Everest	5/8/98	12/31/00			T40	5/28/99	9/30/00	S		TR	1/99	12/99		
	Extreme	3/25/99	12/30/99	A		TR	3/15/98	12/31/99	B		Whales	6/99	12/99		
	ITD	5/8/98	12/31/99			Whales	5/28/99	12/31/99	B		Dollywood Dublin IRL	Heart	4/10/94		A
MOE	2/1/99	2/1/00		Africa	1/22/99			BP	10/2/98	12/31/99					
OG	9/16/99	8/31/00		E3D	5/20/99	5/00	A	E3D	10/1/99	12/31/99					
Trex	12/10/98	11/14/00		Extreme	3/25/99	12/30/99	A	ITD	6/24/99	12/23/99					
Whales	7/99	12/99		Galapago	11/3/99	12/31/00		Trex	12/26/98	12/31/99					
Aguascalientes	TF	7/1/99	12/31/99		OG	9/16/99	8/31/00		TTL	12/1/99	12/31/99				
	TTL	11/1/99	12/31/99		Trex	1/22/99	11/14/00		Duluth	Amazon	10/1/99	2/1/00			
	Africa	4/1/98	3/31/00	A	Everest	6/25/99	12/31/99	B		DIA	6/6/98	12/31/99			
Aichi Aizuwakamatsu	Urushi	8/1/96			Brossard	LS	10/99	12/31/99		B	Dusseldorf NeUe	ATSOT	10/15/98		
	GP	10/1/99	3/31/00			S&R	10/99	12/31/99	A	E3D		3/25/99	3/25/00	A	
	Yell	7/1/99	12/31/99	A		BP	7/1/99	12/31/99	B	L5		8/26/99	8/25/01		
Alamogordo	Everest	8/99	2/00	A	Brussels	DIA	1/20/99	12/31/99	S	S&R	10/8/99	10/7/00			
	Alaska	12/15/99	5/15/00			Extreme	9/99	12/31/99	A	Trex	8/31/99	12/31/00			
	AEK	6/12/98	12/31/99	A		MOE	9/16/99	12/31/99	B	Everest	10/8/99	12/31/99			
Albuquerque Anchorage	ITD	3/29/97	12/31/99	A	Buffalo Reg	Whales	9/99	12/31/99	B	Edmonton FP	Extreme	6/11/99	12/31/99	A	
	Trex	11/26/98	12/31/99			Everest	10/1/99	12/31/99			MOE	10/8/99	12/99		
	AEK	9/6/99		B		ITD	10/1/99	12/31/99			Trex	9/1/99	12/31/99		
Atlanta FMNH	Africa	6/10/99		E	Buford Reg	IOTS	8/13/99	12/31/99		Edmonton SSC Fort Lauderdale	MTM	1/9/98	6/30/00		
	Alaska	9/6/99		A		S&R	9/22/99	12/31/99			Alaska	7/2/99	6/6/00	A	
	Everest	9/6/99		B		Trex	8/13/99	12/31/99			MTA	7/2/99			
	GP	9/6/99		B	CV	3/21/97	12/31/99		Trex		1/22/99	1/22/00			
	MG			S	DIS	1/1/98	12/31/99		EpicJour		11/6/99	3/15/00	A		
Auckland CP	Wolves	9/6/99		B	Calgary EC	Extreme	3/31/99	12/31/99	A	Fort Worth Frankfurt NeUe	AEK	8/26/99	6/30/01		
	Yell			S		GF	9/99	12/99	B		ATSOT	4/1/99	1/1/00		
	AEK	7/28/99	12/31/99			IOTS	9/23/99	12/31/99			L5	8/26/99	8/25/00		
	Extreme	9/15/99	5/30/00	A	Calgary SC	SOLOE	3/16/95	12/31/99		MOTM	1/4/99	1/4/00	B		
	Trex	7/28/99	3/31/00			Speed	6/1/96		S	S&R	10/5/99	10/7/00			
Africa			S	Speed		1/1/98		B	WOC	4/1/99					
Baltimore	Amazon	5/21/99	6/30/00	S	Cape Town	WATE	5/12/97		B	Fresno Edw Galveston	Extreme	11/19/99	12/31/99		
	Beavers			S		AEK	11/15/98		B		E3D	5/28/99	5/27/00	A	
	BP			S		Alaska	3/19/99	9/18/00	B		Galapago	12/20/99	6/20/00		
	CV	4/19/98	6/30/00	S	Cathedral City	Extreme	10/18/99	10/18/00	A	IN	11/26/99	1/18/00	B		
	Everest	10/1/98	6/30/00	E		GC	7/13/98		S	Trex	12/26/98	12/24/99	A		
LS	7/99		S	Wolves		7/1/99	6/30/00		Alaska	7/1/99	12/31/99	A			
Bangkok CP	MOE	5/20/99	6/30/01	A	Charlotte	Everest	4/1/99		A	Grand Canyon Hague	GC	7/17/98	12/30/99	A	
	OG	10/8/99	3/9/00			MTM	4/1/99		B		GC	11/1/99	2/28/00	A	
	ROF			S		T90	5/27/99		E		AEK	4/12/99		B	
	SC			S	TR	7/26/99			Everest	4/23/99		E			
	SE	3/1/97		S	Trex	5/1/99	12/31/99	A	Extreme	7/1/99		B			
Berlin Disc	SupeSpee	10/8/99	1/1/00	E	Chattanooga	GF	9/99	9/01	S	Halifax	IOTS	10/11/99	10/14/00		
	TR	5/1/99		E		OG	10/30/99	5/26/00			Wildfire	7/1/99		A	
	Whales	5/99		S		Trex	7/3/99	3/3/00			E3D	5/19/99	12/99	A	
	E3D	10/1/99	12/31/99		Chicago MSI	ITD	4/1/97	5/3/01	B	Hampton	ITD	1/15/99	12/31/99		
	ITD	3/1/99	12/31/99			LB	5/3/96	5/3/01			Alaska	10/15/99		E	
L5	11/27/98	12/31/99		LS		10/1/99	4/1/00		Amazon		10/15/99	4/8/00			
Barcelona	Trex	3/1/99	12/31/99		Chicago NP	Trex	8/14/99	2/28/00		Harrisburg	L5	1/8/99	6/30/00		
	ATSOT	5/29/97				Amazon	5/7/99	1/15/00	A		MOE	3/26/99	3/31/00	B	
	Extreme	5/12/99	5/31/00	A		OG	10/8/99	5/5/00			MTM	9/10/98	6/30/00	S	
	GP	11/99	5/00		E3D	3/31/99	12/31/99	A	SE		2/12/99	4/30/00			
	ITD	2/22/96	12/31/99		Cincinnati	Everest	7/15/99	12/31/99			TR	7/16/99	1/13/00	A	
MOE	4/26/99	5/25/00		IN		11/25/98	12/31/99	B	GP	9/9/99		A			
Trex	10/25/99	10/24/00		ITD		1/1/99	12/31/99	S	ITD	9/9/99		E			
Berlin Sony	BP	10/2/98	10/1/00	A	Cleveland Cocoa	MTA	1/1/99	12/31/99	S	Hastings	Antarc			S	
	E3D	2/26/99	12/31/99	A		S&R	9/22/99	12/31/99			DIS			S	
	Extreme	11/20/99	11/20/00	A		AEK	2/12/99	2/12/00			FOK			S	
	ITD	10/1/99	9/30/00		Columbus COSI	IOTS	10/16/99		A	GC	12/7/99	3/20/00	A		
	SFTGS	9/99	3/00			MOE	1/1/99	12/31/99		TR	9/21/99	12/6/99	B		
DIA	11/15/99	5/14/00		AEK		11/2/99	10/3/00		Wolves	9/21/99	12/6/99	A			
Birmingham	S&R	11/15/99	5/14/00		Columbus Mar	Antarc	2/1/99	1/31/00		Hibbing Hong Kong	Wolves	12/7/99	3/20/00	B	
	GC	9/18/99	1/18/00	B		TRF	9/99	5/00			Whales	6/7/99		A	
	MOE	9/18/99	12/3/99	A		Africa	11/6/99	2/4/00	A		CV	2/10/98		S	
	MOE	12/4/99	1/21/00	B	GC	11/6/99	2/4/00	B	GP		4/1/99		S		
	ROF	12/15/99	6/15/00		Coomera Copenhagen	AEK	10/15/99	12/31/99	B		Houston MNS	Wildfire	10/13/99	2/13/00	A
AEK	2/11/99	2/8/00		DIS		4/23/99	12/31/99	S	DIA	10/1/99		12/31/99			
ATSOT	12/97			ITD		9/15/99	12/31/99		Trex	10/1/99		12/31/99			
Bochum NeUe	BP	12/18/97	3/1/01		Dallas SP	MOF	1/1/99	12/31/99	A	Houston SCH		EpicJour	10/15/99	3/31/00	A
	E3D	7/2/99	12/31/99	A		BP	4/5/94	5/15/00	B			MOE	12/4/99	3/31/00	
	Imagine	10/16/98	12/31/99			CV	9/2/98		B		SOLOE	7/1/98	6/30/00		
	L5	8/26/99	8/25/01		Dallas SP	Extreme	8/23/99		A	Wildfire	6/16/99	3/30/00	B		
	LB	10/16/98	12/31/99			Galapago	12/1/99	11/30/00		BP	7/30/94	5/31/00			
MOE	3/25/99	12/25/99		MTM		10/23/97	12/31/99		DIA	1/18/93	5/31/00	B			
Boise Edw	RSATM	6/15/98	6/14/00	E	Dallas SP	WABOS	6/1/96	9/1/00		Huntsville	DIS	7/30/94	5/31/00		
	S&R	10/7/99	10/7/00			Niagara	10/1/99	1/1/00			HC	6/30/94	5/31/00	B	
	Trex	5/13/99	12/31/00			SOA	2/26/99				MTM	6/28/97	12/31/01		
	WOC	10/16/98			T40	10/22/99	12/31/99	B	Alaska		7/1/99	2/28/00	A		
	LS	5/28/99	1/27/00		Dayton	Trex	9/9/99	12/31/99			Extreme	10/22/99	5/30/00	A	
ITD	10/1/99	12/31/99		Amazon		3/13/99	12/31/99	A	Whales	7/1/99	12/15/99	B			
Trex	6/1/99	12/31/99		MOE		3/13/99	12/31/99	B	Wolves	10/1/99	6/30/00	S			
Boston MOS	Wildfire	10/15/99	12/31/99	A	Dallas SP	MOF	9/25/99	12/31/99	A	Hutchinson	Everest	11/1/99	2/29/00		
	MOE	10/1/99	2/1/00			SupeSpee	5/22/98		B		MTM	6/3/98	5/1/00		
	OG	11/1/99	2/28/00			TTL	9/24/98	12/31/99	B		Wildfire	9/7/99	12/31/99	B	
	SC			S	Dallas SP	MOF	6/1/99	1/3/00		Hutchinson	AEK	9/10/99	3/00		
	TRF			S		Speed	9/8/99	1/7/00			DIA	10/7/85	6/17/00	S	

Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status
Indianapolis CMI Indianapolis WR	DIS	10/15/94	12/31/99	S	Macon	Extreme	5/1/99	12/31/99		Oklahoma City Omaha	S&R	10/23/99	12/31/99	
	Everest	10/1/98	3/11/01	B		FTM	10/2/98	12/31/99			Trex	2/12/99	12/31/99	
	MTM		12/31/00	S		IA	9/1/99	12/31/99	A		Everest	11/1/99	4/30/00	A
	Whales	9/1/99	2/1/00			MTM	7/1/99	12/31/99	A		AEK	7/1/98	3/31/00	
	TR	4/30/99				RSATM	7/1/98		E		ITD	3/29/98	3/31/00	
	L5	8/7/97	12/31/99			SileSky	10/19/98	12/31/99	S	Ontario Edw	AEK	1/31/99	12/31/99	
Irvine Edw	MTM	8/7/97	12/31/99		SOLOE	7/1/99		B	AlienAdv		8/17/99	12/31/99	A	
	S&R	11/19/99	12/31/99		Whales	5/10/97			Extreme		6/4/99	12/31/99	B	
	SupeSpee	4/16/99	12/31/99		Yell	1/10/97			IOTS		9/17/99	12/31/99		
	AlienAdv	8/17/99	12/31/99	A	ATSOT	10/27/98			ITD		11/26/97	12/31/99		
	Extreme	6/4/99	12/31/99	B	IA	10/22/98	12/31/99		L5	7/1/98	12/31/99			
	IOTS	9/17/99	12/31/99		ITD	5/5/99	6/24/00		S&R	10/22/99	12/31/99			
Jersey City	ITD	1/1/98	12/31/99	S	Matsuyama Melbourne CP	Closed	9/97	12/31/99		Ontario Mills Orlando Muv	Trex	10/23/98	12/31/99	
	S&R	10/22/99	12/31/99			BP	6/15/99	4/30/00			Closed	11/14/99		
	Trex	10/23/98	12/31/99			E3D	5/20/99	5/00	A		ITD	9/99	12/31/99	
	IOTS	10/22/99		B		Everest	5/98	12/11/00			Trex	9/99	12/31/99	
	Wolves	10/22/99		A		Galapago	11/3/99	12/31/00			Wildfire	11/6/99	3/6/00	A
	E3D	11/10/99	2/00	E		MOE	2/1/99	2/1/00		Osaka Sak	10/1/98	12/1/99		
Kansas City Sci	MOE	11/10/99	4/00	A	OG	9/16/99	8/31/00		Osaka Sun	E3D	7/1/99	12/31/99	A	
	Kansas City Zoo	AEK	7/10/99	12/31/99	B	OMATS	8/2/99			Oslo	Africa	5/99	12/31/99	
		Everest	5/15/98	12/31/99	B	Trex	12/3/98	11/14/00		BP	5/1/99	12/31/99		
		IN	11/20/99	12/31/99	B	Everest	10/2/99	3/10/00	B	Extreme	3/12/99	12/31/99	A	
		Trex	10/16/99	12/31/99		SupeSpee	10/2/99	3/10/00	A	OMATS	10/15/99	12/31/99		
		Wolves	7/10/99	12/31/99	A	Amazon	9/27/99	12/31/99	A	RSATM	7/4/98	12/31/99	E	
Wolves		10/16/99	12/31/99	B	Extreme	6/1/99	12/31/99	B	TR	4/27/99	4/26/00	A		
Kaohsiung	TR	11/9/99	11/8/00	A	S&R	10/23/99	12/31/99		Oulu Paris Def Paris Geo	PDF	4/1/99			
	Trex	7/1/99	6/30/00	A	Trex	1/22/99	12/31/99			IOTS	6/30/99	2/2/00	A	
	LS	8/26/99	8/25/00		Amazon	10/2/99	4/7/00	B		MOE	11/18/98	5/18/00	B	
	MOE	12/8/99	6/30/00		MTA	9/13/99	12/31/99	S		OMATS	11/10/99	2/2/01	B	
	WATE	6/1/97		A	SupeSpee	5/15/99	12/3/99	A		PDF	7/15/99			
	Kitakyushu	DIA	4/20/90	3/31/00		Trex	12/4/99	6/9/00	A	Yell	10/4/99		S	
MTM		4/1/98	3/31/00		Africa	10/99	12/99		DIS	8/1/99	1/31/00			
KSC 1		DIA	7/21/85		A	AlienAdv	10/8/99	12/31/99	A	MOF	11/8/96		A	
		MTM	5/21/97		A	T40	9/1/99	12/31/99		Perth Omni	AEK	3/1/99	12/31/99	
		L5	10/12/96		A	AEK	12/20/99	4/9/00		Alaska	1/98		B	
		TF	12/15/99			Alaska	5/21/99	1/15/00		Antarc	2/92		S	
	Kuala Lumpur IMAX	MOE	5/15/99	5/16/00		TR	9/15/99			CV	1/1/97	12/31/99	B	
		Alaska	3/21/98	2/28/02		ATSOT	11/11/98			IOTS	9/15/99	1/31/00		
TTL		10/1/99	1/31/00		DIA	1/20/99	1/19/00		LS	6/95		S		
Everest		5/17/99		A	Extreme	5/5/99	5/31/00	A	MOE	5/1/99	12/31/99			
PO		12/31/91		A	ITD	12/31/99	12/31/00		ROF	10/91		S		
Langley FP		AlienAdv	10/8/99	12/31/99		MOE	8/18/99	12/31/99		TR	4/4/98	12/31/99	A	
	E3D	5/19/99	12/99	A	Trex	3/24/99	3/23/00		Trex	3/3/99	12/31/99			
	IOTS	11/5/99	12/31/99		AlienAdv	10/8/99	12/31/99		WABOS	11/1/97	12/31/99			
	MOE	8/10/99	12/31/99		Everest	6/18/99	12/31/99		Everest			S		
	LS	6/24/99	6/23/00		S&R	10/8/99	12/31/99		MOF	9/10/99	2/13/00	A		
	Alaska	9/3/99	2/2/00		Galapago	11/5/99	4/30/00		Wildfire	9/10/99	1/29/00	B		
Las Vegas Cae	Extreme	10/15/99	3/30/00		OMATS	11/5/99	4/30/00	A	Yell	9/10/99	2/13/00	B		
	ITD	1/1/99	12/31/99	S	MOE	12/31/99	12/31/00		Wolves	6/1/99	12/14/00	A		
	L5			S	ROF	8/99	12/99		Africa	10/15/99	3/00	A		
	MOE	2/11/99	12/31/99	B	SupeSpee	7/23/99	7/23/00		Everest	9/7/99	3/5/00	B		
	T40			S	Whales	12/31/99	12/31/00		GP	5/15/99		S		
	Trex	2/11/99	12/31/99	A	AEK	5/1/99	2/1/00		MOE	5/14/99	6/30/00	A		
Leon Exp Leon Ram	MOE	6/1/99	12/1/99		ATSOT	3/11/98		B	SC			S		
	Seasons	9/99	1/00		Extreme	4/12/99	4/30/00	A	SE			S		
	SupeSpee	7/23/99	7/22/00		Imagine	11/27/97	12/31/99	B	TTL			S		
	Whales	12/31/99	12/31/00		ITD	1/7/99	1/6/00		Yell			S		
	AEK	10/15/99	12/31/99		LB	11/27/97	12/31/99	B	MOE	2/5/99	2/5/00	A		
	ATSOT	7/26/99			SOLOE	11/17/99	5/13/00		WOC	5/98	5/00	A		
Little Rock	S&R	9/22/99	12/31/99		Trex	7/29/99	4/28/00		AEK	2/5/99	6/30/00	B		
	SE	4/23/99	12/31/99		Whales	1/3/97		B	DIS	5/28/99	9/6/00			
	AEK	9/29/99	9/29/00		Yell	11/6/97		B	Extreme	7/23/99	1/23/00	A		
	MOF	6/15/99	12/15/99		Extreme	7/1/99	3/31/00	A	MOE	9/30/99	6/15/00			
	Trex	1/15/99	1/14/00		IOTS	5/1/99	12/31/99		Everest	11/99	3/00			
	DIS	6/11/99	12/31/99		MOE	1/1/99	2/29/00		DIS	11/14/98	12/12/99	B		
London BFI	MTA	9/1/99	4/30/00		MTA	9/1/99	4/30/00		Extreme	10/26/99	2/21/00	A		
	ITD	6/11/99	12/31/99		S&R	12/17/99	6/16/00		MOE	10/99	2/00	B		
	OMATS	6/18/99	12/31/99		Wolves	3/1/99	2/28/00	A	Amazon	10/13/99	4/12/00			
	AEK	11/1/99		A	ShinSymp	10/96	12/31/99	A	Everest	6/15/98		S		
	BP	7/1/98		S	SE	9/1/98	8/31/00		IA					
	CV	4/98	12/31/99	S	SM	7/98			MOE	12/10/99	7/1/00			
London ONT	DIS	5/1/99		S	EpicJour	10/15/99	5/30/00	A	Trex	6/99	6/00			
	FOK	6/1/97		S	Trex	5/1/99	4/1/00		Africa	1/1/98		S		
	ITD	11/30/98		S	IOTS	9/24/99	12/31/99		Alaska	6/22/99	1/4/00	A		
	L5	6/4/99	12/31/99	A	S&R	10/23/99	12/31/99		LS			S		
	MG	9/16/97		S	Trex	9/24/99			Wildfire	7/9/99	1/1/00	A		
	SFTGS	8/6/99		A	EpicJour	10/15/99	3/14/00		Everest	10/8/99	12/31/99			
Los Angeles CSC	SI	12/97		S	Everest	6/12/99	1/5/00	A	S&R	10/8/99	12/31/99			
	SupeSpee	12/1/98		S	ATSOT			B	Trex	12/18/98	12/31/99			
	TR	4/1/99		S	E3D	3/31/99	12/31/99	A	Richmond VA	Africa	12/4/99	12/31/99	A	
	Trex	6/4/99		A	ITD	5/95	12/99	S		DIS	9/8/98	12/31/99	S	
	Everest	3/10/98	12/31/99		L5	1/1/99	12/31/99	S		IN	11/19/99	12/31/99	B	
	Trex	11/27/98	12/31/99		OMATS	9/3/99	12/31/99	B		MOE	5/22/99	12/3/99	A	
Everest	2/26/99		B	S&R	9/22/99	12/31/99		GC		7/3/99	7/3/00			
Louisville	Galapago	11/5/99	5/4/00		GC	11/1/99	3/1/00		MOE	7/3/99	7/3/00			
	IOTS	6/25/99	12/31/99	A	MOE	11/1/99		S	PDF	7/3/99	7/3/00			
	S&R	10/22/99	9/4/00		Niagara	7/1/86		A	TBAA	7/3/99	7/3/00			
	Wildfire	7/30/99	12/31/99	A	LS	6/1/94		A	Whales	7/3/99	7/3/00			
	MOE	10/16/99	12/99	B	ROF	12/26/98		B	Trex	11/4/99	12/31/99	A		
	Wolves	10/16/99	2/16/00	A	IOTS	10/22/99	12/24/99	B	AEK	11/1/99	2/28/00			
Lubbock	AEK	11/10/99	12/31/99		MOE	10/22/99	3/10/00	A	Roanoke	AEK	4/29/99	12/31/99		
	MTA	7/2/99	12/2/99	B	MTA	10/22/99	3/10/00	B		IOTS	10/11/99	12/31/99		
	Trex	6/4/99	12/31/99	A	T90	11/20/98	12/31/99	S		Wildfire	7/1/99	12/31/99	B	
	AEK	11/1/99	12/31/99	A	Extreme	6/1/99	12/31/99	B		ITD	10/1/99	12/31/99	A	
	BP	3/1/99	12/31/99		IOTS	9/23/99	12/31/99			MOE	10/1/99	12/31/99	B	
	DIS	7/1/99	12/31/99	B	ITD	9/25/98	12/31/99		GC	9/1/99	12/31/99			

Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status
Saint Louis Arch	Wildfire	10/15/99	12/31/99	B	Tampa MOSI	Africa	12/19/97	9/30/00	S	Yellowstone	Extreme	6/18/99		A
	GAW	3/3/97	5/28/00	A		Alaska	3/17/99	9/30/00	B		GC	10/28/99	12/31/99	
	Wolves	5/29/99	5/28/00	A		Alaska	12/99	9/4/00	A		MOE	9/17/99	12/31/99	
Saint Louis SC	GP	9/13/99	6/5/00	B	Tampico Ram	DIS	12/1/95		S	Yunelin Hsien 1	Trex	12/12/98		
	MOE	9/10/99	1/6/00	A		Everest	10/1/99	3/16/00	S		Extreme	11/1/99	11/30/00	B
Saint Paul	Closed	9/7/99	12/10/99			LS	5/28/99	12/16/99	B		Wolves	4/1/99	1/1/00	A
	EpicJour	12/11/99	4/15/00	A	Tempe	SE	12/1/98	9/30/00	S	Zion	Yell	6/94		A
San Antonio	Alamo	1/88	12/99	A		Trex	5/28/99	1/3/00	A		Alaska	2/1/99	1/31/00	
	Alaska	9/99				TTL	7/1/95		S		MOE	1/1/99	12/31/99	
San Diego RHF	MOE	8/27/99	12/27/99		Tianjin	MOE	12/31/99	12/31/00		Tokoroza	Whales	1/1/99	12/31/99	
	AEK	10/1/99	2/28/00			SFTGS	9/99	10/00			Whales	7/9/99	12/31/99	B
	Alaska			S	Tijuana	Supespee	7/23/99	7/22/00			ZC	11/1/99	3/31/00	A
San Francisco	OG	11/19/99	2/29/00			Whales	12/31/99	12/31/00		Tokyo IMAX				
	Supespee	3/1/99	2/28/01	S	Toronto FP	Extreme	6/99		B		E3D	7/1/99	12/31/99	A
	ITD	6/16/99	12/31/99			S&R	10/2/99	12/31/99			Trex	7/3/99	12/31/99	B
San Jose	L5	11/19/99	12/31/99		Toronto OP	Extreme	6/11/99	12/31/99		Toronto OSC	MOE	1/99	12/99	
	TR	10/28/99		A		S&R	10/8/99	12/31/99			ZC	10/1/99	5/31/00	S
San Simeon	Everest	6/26/99	12/15/99			Africa	10/99	9/00			Everest	5/7/99		B
	HCBTD			A	Townsville	Amazon	5/1/99	4/30/00		Valencia Edw	GP	11/5/99	7/1/00	A
Sandy City	Everest	11/5/99	5/11/00			BP	9/25/97	5/20/00			SE	3/6/98	3/31/02	S
	LS	11/5/99	4/30/00		Tsuruga	FEOC	7/7/99			Valencia Spn	Wolves	5/7/99	12/31/99	A
Sasebo	MOE	11/24/99	6/30/00			MOE	1/99	12/99			Everest	10/1/99	10/1/00	
	MOE	11/24/99	6/30/00		Valencia Spn	ZC	10/1/99	5/31/00	S		LS	10/1/99	10/1/00	
Scottsdale	OG	12/1/99	1/31/00			TR	2/1/99			Vancouver CN	TR	3/98		
	Closed	6/30/99			Vancouver SW	L5	9/1/99	3/31/00			WABOS	4/17/98	12/31/99	
Seattle Omni	Alaska	5/13/98		B		WABOS	4/17/98	12/31/99			Alaska	6/4/99		B
	Amazon	5/13/99		A	Vancouver SW	Alaska	6/4/99			Vantaa	DIS	10/7/97	12/31/99	
Seattle PSC 1	EMSH			A		DIS	10/7/97	12/31/99			Extreme	4/9/99	12/30/99	A
	MOE	11/15/99	4/15/00		Vancouver SW	Extreme	4/9/99	12/30/99			IOTS	6/4/99	12/31/99	
	OG	12/99	6/30/00		Vancouver SW	IOTS	6/4/99	12/31/99		Vaughan FP	ITD	3/1/97	12/31/99	B
Seattle PSC 2	Whales	7/18/97	12/31/99	B		ITD	3/1/97	12/31/99			S&R	10/8/99	12/2/99	B
	Wolves	6/1/99	12/31/99	A		S&R	10/8/99	12/2/99		Victoria	T40	6/1/97	12/31/99	B
	ITD	3/1/99	12/31/99		Valencia Spn	Trex	12/18/98	12/31/99	A		CV	11/7/97	11/7/00	S
Seoul	MOE	3/99	12/99		Valencia Spn	CV	11/7/97	11/7/00	S	Vienna	Everest	1/5/99		E
	Trex	10/1/99	12/31/99		Valencia Spn	Everest	1/5/99				LS	10/15/99	3/00	B
Seville	Everest	7/24/99	1/23/00		Valencia Spn	LS	10/15/99	3/00	A		MOE	9/10/99	6/16/00	
	Closed	1/99	7/00		Valencia Spn	MOE	9/10/99	6/16/00		Virginia Beach	OG	10/15/99	3/00	A
Shima	Discov	4/10/98	3/31/01	A	Valencia Spn	OG	10/15/99	3/00	A		OG	9/1/99	8/31/00	
	VLBP	1/96	12/00		Valencia Spn	OG	9/1/99	8/31/00			Extreme	7/2/99	12/31/99	B
Shreveport	Everest	7/99	3/00		Valencia Spn	Extreme	7/2/99	12/31/99		Vienna	S&R	10/8/99	12/31/99	
	E3D	6/99	12/99		Valencia Spn	S&R	10/8/99	12/31/99			SE	9/1/99	12/31/99	
Singapore DC	Sydney	11/18/99	12/31/99		Valencia Spn	SE	9/1/99	12/31/99			Trex	2/12/99	12/31/99	
	Wildfire	9/1/99	12/31/99	A	Valencia Spn	Trex	2/12/99	12/31/99		Vienna	LS	12/17/99	6/1/00	
Sinsheim	ATSOT	9/19/97		B	Valencia Spn	LS	12/17/99	6/1/00			Wolves	9/14/99		A
	HD	5/15/98		A	Valencia Spn	Wolves	9/14/99				Alaska	12/5/99	12/12/99	F
	ITD	5/15/98	5/20/01	B	Valencia Spn	Alaska	12/5/99	12/12/99		Virginia Beach	BP	12/5/99	12/12/99	F
Sioux Falls	L5	10/26/96	5/20/01	B	Valencia Spn	BP	12/5/99	12/12/99			CV	10/1/99	12/31/99	
	LB	6/98	5/20/01	S	Valencia Spn	CV	10/1/99	12/31/99			DIA	7/20/99	12/31/99	
	S&R	10/1/99	3/31/00		Valencia Spn	DIA	7/20/99	12/31/99		Vienna	DIS	12/5/99	12/12/99	F
Speyer Dome	Trex	3/18/99			Valencia Spn	DIS	12/5/99	12/12/99			Extreme	10/1/99	12/31/99	B
	WOC	2/21/98			Valencia Spn	Extreme	10/1/99	12/31/99			GF	9/99	3/00	B
	GC	5/19/95		B	Valencia Spn	GF	9/99	3/00		Virginia Beach	EOTS	4/1/98	4/30/01	S
Speyer Imax	GC	5/19/95		B	Valencia Spn	EOTS	4/1/98	4/30/01			FMHG	6/15/00		
	Trex	4/2/99	12/31/99	A	Valencia Spn	FMHG	6/15/00			Vienna	Galapago	11/19/99	7/00	
	Whales	11/99	12/99		Valencia Spn	Galapago	11/19/99	7/00			Imagine	4/1/98	4/30/01	
Stockholm	Alaska	3/12/99		B	Valencia Spn	Imagine	4/1/98	4/30/01		Virginia Beach	ITD	6/15/96	4/30/01	
	IOTS	9/24/99		A	Valencia Spn	ITD	6/15/96	4/30/01			LB	6/96	4/01	B
	MOE	11/1/99	8/1/00		Valencia Spn	LB	6/96	4/01		Vienna	Trex	1/8/99	4/30/01	
Sudbury	GF	6/19/99		A	Valencia Spn	Trex	1/8/99	4/30/01			Flyers	7/92		A
	Wildfire	10/1/99	12/31/99	B	Valencia Spn	Flyers	7/92			Wash NASM	TF	7/92		A
	Wolves	10/1/99	12/31/99	A	Valencia Spn	TF	7/92				CV	8/8/96		A
Sydney CP	E3D	5/20/99	5/00	A	Valencia Spn	CV	8/8/96				MTM	5/21/97		B
	Everest	3/15/98	12/31/00		Valencia Spn	MTM	5/21/97			Wash NMNH	TF	7/1/76		A
	Galapago	11/3/99	12/31/00		Valencia Spn	TF	7/1/76				Wolves	9/4/99	3/20/00	E
Syracuse	MOE	2/1/99	2/1/00		Valencia Spn	Wolves	9/4/99	3/20/00			AEK	5/12/99	12/31/00	A
	OG	9/16/99	8/31/00		Valencia Spn	AEK	5/12/99	12/31/00		Winnipeg	Galapago	10/27/99		
	OMATS	7/19/99			Valencia Spn	Galapago	10/27/99				MOE	5/99	12/99	
Syracuse	Sydney	8/19/99			Valencia Spn	MOE	5/99	12/99			Africa	9/17/99	12/31/99	
	Trex	12/3/98	11/14/00		Valencia Spn	Africa	9/17/99	12/31/99		Winnipeg				
	Africa	6/26/99	2/29/00	S	Valencia Spn									
Taipei AM	Amazon	11/6/99	3/4/00	A	Valencia Spn									
	Beavers	6/27/99	6/30/02	S	Valencia Spn									
	DIA	1/26/97	9/1/00	S	Valencia Spn									
Taejon Earth	LS	6/26/99	3/4/00	B	Valencia Spn									
	Speed	2/28/98		S	Valencia Spn									
	Supespee	9/1/97	6/30/02	S	Valencia Spn									
Taejon MST	TTL	10/15/97	4/30/00	S	Valencia Spn									
	Alaska	9/1/99	8/30/00		Valencia Spn									
	TBAA	12/31/98	12/31/00		Valencia Spn									
Taichung	GP	1/1/99	12/31/99	A	Valencia Spn									
	HH	10/17/97	12/31/99		Valencia Spn									
	MOE	7/1/99	6/30/00	A	Valencia Spn									
Taipei MCRC	Taiwan	1/1/92		B	Valencia Spn									
	CV	2/4/97	2/4/00		Valencia Spn									
	MOE	2/99	2/00		Valencia Spn									
Taipei MCRC	TF	7/15/99	7/14/00		Valencia Spn									
	Alaska	2/1/99	1/31/00		Valencia Spn									
	Trex	11/1/99	12/31/00		Valencia Spn									
Taipei MCRC	Wildfire	7/1/99	6/30/00		Valencia Spn									
					Valencia Spn									
					Valencia Spn									

Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
AEK	Africa's Elephant Kingdom	1998	IMAX	SFTGS	Search for the Great Sharks	1992	SMM
Africa	Africa: the Serengeti	1994	HMNS	ShinSymp	Shinsyu Symphony	1995	MILF
Alamo	Alamo: The Price of Freedom	1988	MFF	SI	Survival Island	1995	IMAX
Alaska	Alaska: Spirit of the Wild	1997	HMNS	SileSky	Silent Sky	1977	IMAX
AlienAdv	Alien Adventure	1999	3D nWP	SM	Shirakami Mountains, The	1998	CJI
Amazon	Amazon	1997	MFF	SOA	Spirit of American	1999	870 unk
Antarc	Antarctica	1991	MSI	SOLOE	Secret of Life on Earth	1996	IMAX
ATSOT	Across the Sea of Time	1995	3D SPC	Speed	Speed	1984	MFF
Beavers	Beavers	1988	SLC	SupeSpee	Super Speedway	1997	SLC
BP	Blue Planet	1990	IMAX	Sydney	Sydney: Story of a City	1999	TBS
ChanJian	Chang Jiang: The Great River of China	1999	DTI	T40	Titanica (short)	1992	IMAX
CV	Cosmic Voyage	1996	IMAX	T90	Titanica (long)	1992	IMAX
DIA	Dream is Alive, The	1985	IMAX	Taiwan	Taiwan	1992	unk
DIS	Destiny in Space	1993	IMAX	TBAA	To Be An Astronaut	1992	870 DCI
Discov	Discoverers, The	1993	MFF	TF	To Fly!	1976	MFF
E3D	Encounter in the Third Dimension	1999	3D nWP	TR	Thrill Ride	1997	SPC
EMSH	Eruption of Mount St. Helens	1980	GFC	Trex	T-Rex: Back to the Cretaceous	1998	3D IMAX
EOTS	Echoes of the Sun	1990	3D/SOL IMAX	TRF	Tropical Rain Forest	1992	SMM
EpicJour	Epic Journeys: The Great Migrations	1999	HMNS	TTL	To The Limit	1989	MFF
Everest	Everest	1998	MFF	Urushi	Urushi	1996	GOTO
Extreme	Extreme	1999	EP	VLBP	Viva La Blanca Paloma	1994	DTI
FEOC	First Emperor of China	1989	MILF	WABOS	We Are Born of Stars	1985	3D IMAX
Flyers	Flyers	1982	MFF	WATE	Wild Australia: The Edge	1997	BFI
FMHG	Four Million Houseguests (aka HD)	1997	3D IMAX	Whales	Whales	1997	DCI
FOK	Fires of Kuwait	1992	IMAX	Wildfire	Wildfire: Feel the Heat	1999	PCI
FTM	Freedom to Move, A	1985	IMAX	WOC	Wings of Courage	1994	3D SPC
Galapago	Galapagos	1999	3D IMAX	Wolves	Wolves	1999	PCI
GAW	Great American West	1996	JQH	Yell	Yellowstone	1994	DCI
GC	Grand Canyon: The Hidden Secrets	1985	DCI	ZC	Zion Canyon	1994	WCPI
GF	Gold Fever	1999	SKF				
GP	Greatest Places	1998	SMM				
HC	Hail Columbia!	1982	IMAX				
HCBTD	Hearst Castle: Building the Dream	1996	870 DCI				
HD	Hidden Dimension (aka FMHG)	1997	3D IMAX				
Heart	Heart song	1994	870 DW				
HH	Hidden Hawaii	1992	DCI				
IA	Island Adventure	1996	G47				
Imagine	Imagine	1994	3D IMAX				
IN	IMAX Nutcracker, The	1997	3D IMAX				
IOTS	Island of the Sharks	1999	IMAX				
ITD	Into the Deep	1994	3D IMAX				
L5	L5: First City in Space	1996	3D IMAX				
LB	Last Buffalo	1990	3D IMAX				
LS	Living Sea, The	1994	MFF				
MG	Mountain Gorilla	1992	IMAX				
MOE	Mysteries of Egypt	1998	DCI				
MOF	Magic of Flight	1997	MFF				
MOTM	Mystery of the Maya	1995	MILF				
MTA	Mark Twain's America	1998	3D SPC				
MTM	Mission to Mir	1997	IMAX				
Niagara	Niagara	1987	DCI				
OG	Olympic Glory	1999	MEGA				
OMATS	Old Man and the Sea, The	1999	OEI				
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993	IMAX				
PDF	Patrouille de France, La (aka Max. Vel.)	1999	DCI				
PO	Polynesian Odyssey	1991	PCC				
RFTS	Reach for the Sky	1993	unk				
ROF	Ring of Fire	1991	SMM				
RSATM	Rolling Stones At the Max	1991	IMAX				
S&R	Siegfried and Roy: The Magic Box	1999	3D IMAX				
SC	Storm Chasers	1995	MFF				
SE	Special Effects	1996	IMAX				
Seasons	Seasons	1987	SMM				

December 1999 Bookings Count

#	Film	#	Film	#	Film	#	Film	#	Film
55	Trex	13	MTM	5	T40	2	T90	1	Ozarks
52	MOE	13	OG	4	GF	2	TBAA	1	PO
40	Everest	12	Amazon	4	IN	2	TRF	1	RFTS
34	Extreme	12	DIA	4	SOLOE	2	WATE	1	Seasons
32	ITD	11	SupeSpee	4	Speed	2	ZC	1	ShinSymp
29	AEK	10	ATSOT	4	WOC	1	Alamo	1	SI
26	S&R	10	CV	3	Antarc	1	ChanJian	1	SileSky
24	Alaska	9	Galapago	3	IA	1	Discov	1	SM
20	IOTS	9	GP	3	Imagine	1	EMSH	1	SOA
18	E3D	9	SE	3	PDF	1	EOTS	1	Taiwan
18	Whales	8	TTL	3	RSATM	1	Flyers	1	Urushi
17	Africa	8	Yell	3	SC	1	FMHG	1	VLBP
17	LS	7	MOF	3	SFTGS	1	FTM		
16	TR	7	OMATS	3	WABOS	1	GAW		
16	Wolves	6	AlienAdv	2	Beavers	1	HC		
15	BP	6	MTA	2	FEOC	1	HCBTD		
15	DIS	6	ROF	2	FOK	1	HD		
15	L5	6	TF	2	MG	1	Heart		
14	Wildfire	5	EpicJour	2	Niagara	1	HH		
13	GC	5	LB	2	Sydney	1	MOTM		

Directory of Organizations Mentioned in this Issue of MaxImage!

Distributors' abbreviations are listed in **bold**.

<p>Bayley Silleck Productions 148 Waverly Place, #G New York, NY 10014-6809 Tel: 212-645-0745 Fax: 212-691-1299</p> <p>BBC Large Format Films BBC White City, Room 4502 201 Wood Lane London, W12 7TS ENG- LAND, UK Tel: +44-181-752-4406 Fax: +44-181-752-6555</p> <p>Big Ideas Entertainment 54 Magnolia Drive Dobbs Ferry, NY 10522 USA Tel: 914-693-0505 Fax: 914-693-7424</p> <p>Blackstone Films, Inc. BFI 5611 South Blackstone Ave. Chicago, IL 60637 USA Tel: 773-493-2951 Fax: 773-493-2951</p> <p>BRC Imagination Arts, Inc. 2711 Winona Avenue Burbank, CA 91504 USA Tel: 818-841-8084 Fax: 818-841-4996 http://brcweb.com/home.html</p> <p>Buena Vista Pictures Distribu- tion BVP 350 S. Buena Vista Street Burbank, CA 91521-6839 USA Tel: 818-567 5007</p> <p>Christie, Inc. 10550 Camden Drive Cypress, CA 90630 USA Tel: 714-229-1440 Fax: 714-229-7128 http://www.christieinc.com</p> <p>Cinesell Japan, Inc. CJI 1-9-15 Akasaka, Minato-ku Tokyo, 107-0052 JAPAN Tel: +81-3-3582-2691 Fax: +81-3-3589-3209</p> <p>Consolidated Film Industries 959 North Seward Street Hollywood, CA 90038 USA Tel: 323-960-7200 Fax: 323-962-8746 http://www.cfi-hollywood.com</p> <p>Dentsu Tec, Inc. DTI Dentsu Tsukiji #3 Bldg 8F 1-8-9 Tsukiji, Chuo-ku Tokyo, 1041-8411 JAPAN Tel: +81-3-5551-8815 Fax: +81-3-5551-9873</p>	<p>Destination Cinema, Inc. DCI 4155 Harrison Blvd, Ste 210 Ogden, UT 84403 USA Tel: 801-392-2001 Fax: 801-392-6703 http://www.destinationcinema.com</p> <p>Digital Projection International, PLC Greenside Way, Middleton Manchester, M24 1XX ENGLAND, UK Tel: +44-161 681 6500 Fax: +44-161 684 7674 http://www.digitalprojection.com/</p> <p>Discovery Communications, Inc. 7700 Wisconsin Ave. Bethesda, MD 20814-1999 Tel: 301-771-4757 Fax: 301-771-4065</p> <p>Discovery Place, Inc. 301 North Tryon Street Charlotte, NC 28202 USA Tel: 704-337-2605 Fax: 704-337-2670 http://www.discoveryplace.org/</p> <p>Dunbartonshire Enterprise Loch Lomond Project Site Office Old Luss Road Balloch, G83 8QW SCOT- LAND, UK Tel: +44-1389-721500 Fax: +44-1389-720603</p> <p>Extreme Productions EP 802 24th Ave SE, 2nd floor Calgary, AB T2G 1P4 CANA- DA Tel: 403-263-6029 Fax: 403-263-6130</p> <p>First E Productions FEP Haghulta Vägen 32 Värmdö, 139 34 SWEDEN Tel: 46-857-02-0665</p> <p>Giant Screen Sports GSS 500 Davis St., Suite 1005 Evanston, IL 60201 USA Tel: 847-475-9140 Fax: 847-475-9145</p> <p>Giant Screen Theater Associ- ation 444 Cedar St, Ste 810 Piper Jaffray Plaza St. Paul, MN 55101 USA Tel: 651-292-9884 Fax: 651-292-9901 http://www.giantscreentheater.com</p>	<p>m</p> <p>Goto Optical Manufacturing Co. GOTO 4-16 Yazaki-cho Fuchu-shi Tokyo, 183 JAPAN Tel: +81-423-62 5311 Fax: +81-423-61 9571</p> <p>Graphic Films Corporation GFC 3341 Cahuenga Boulevard West Hollywood, CA 90068 USA Tel: 323-851-4100 Fax: 323-851-4103</p> <p>Groupe 47 G47 42 ave de Bourbon, St. Gilles les Bain Ile de la Reunion, 97434 FRANCE Tel: +262 24 48 93 Fax: +262 24 49 99</p> <p>H5B5 Media AG Rosenheimer Strasse 145 F Munich, Bavaria 81671 GERMANY Tel: +49-89 4525 4741 Fax: +49 89 4525 4747 http://www.h5b5.com</p> <p>Heliograph Productions 4/26 Brigantine Street Byron Bay, NSW 2481 AUSTRALIA Tel: +61- 2-6680-8877 Fax: +61- 2-6680-8250 http://www.helio.com.au/index.html</p> <p>Houston Museum of Natural Science HMNS 1 Hermann Circle Drive Houston, TX 77030-1799 USA Tel: 713-639-4725 Fax: 713-523-4125 http://www.hmns.org/</p> <p>Ideal Entertainment 8787 Shoreham Drive #602 Los Angeles, CA 90069 USA Tel: 323-939-3399 Fax: 323-939-3009</p> <p>Imagine If 429 Swan Street Richmond, VIC 3121 AUS- TRALIA Tel: +61-3-9429-5233 Fax: +61-3-9429-3300</p>	<p>Imax Ltd. 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Miller Group 5650 South State Street Murray, UT 84107 USA Tel: 801-264-3100 Fax: 801-264-3198</p> <p>Laserium/Laser Images, Inc. 6911 Hayvenhurst Avenue Van Nuys, CA 91406 USA Tel: 818-997-6611 Fax: 818-787-7952 http://www.laserium.com</p> <p>Liberty Science Center Liberty State Park, 251 Philip Street Jersey City, NJ 07305-4699 Tel: 201-451-0006</p>	<p>Fax: 201-451-6383 http://www.lsc.org/</p> <p>Louisiana Arts and Science Center 100 South River Rd Baton Rouge, LA 70802 USA Tel: 225-344-5272 http://www.lascmuseum.org/</p> <p>MacGillivray Freeman Films, Inc. MFF P.O. Box 205 2470 South Coast Highway Laguna Beach, CA 92652 USA Tel: 949-494-1055 Fax: 949-494-2079 http://www.macfreefilms.com/home.html</p> <p>MegaSystems, Inc. MEGA 435 Devon Park Drive, 500 Bldg. Wayne, PA 19087 USA Tel: 610-225-7200 Fax: 610-293-3253</p> <p>Mills Corporation 1300 Wilson Blvd, Suite 400 Arlington, VA 22209 USA Tel: 703-526-5000 http://www.millscorp.com</p> <p>Motion International Large- Format MILF 465 McGill, 9th floor Montreal, QC H2Y 4A6 CANADA Tel: 514-844-1761 Fax: 514-985-4459</p> <p>moXi Creative 301 Sun Stream Ct. Danville, CA 94506 USA Tel: 925-736-5649 Fax: 925-736-5145</p> <p>MR-Film Auhofstrasse 70 Vienna, A-1130 AUSTRIA Tel: +43-1-876-8715 Fax: +43-1-876-871510</p> <p>Museum of Science and Industry MSI 57th Street and Lake Shore Drive Chicago, IL 60637-2093 USA Tel: 773-684-1414 Fax: 773-684-5678 http://www.msichicago.org/</p> <p>National Museum of Natural History 10th St. and Constitution Ave., NW Washington, DC 20560 USA http://www.nmnh.si.edu/</p>	<p>National Science Foundation 4201 Wilson Blvd. Arlington, VA 22230 USA Tel: 703-306-1234 http://www.nsf.gov</p> <p>National Wildlife Productions 8925 Leesburg Pike Vienna, VA 22184 USA Tel: 703-790-4077 Fax: 703-790-4076 http://www.nwf.org/nwf/nwp</p> <p>Northern Sun Productions 8271 Melrose Ave., Suite 200 Los Angeles, CA 90046 USA Tel: 323-655-0593 Fax: 323-655-7302</p> <p>Nova Large Format Films 125 Western Avenue Boston, MA 02134 USA Tel: 617-492-2777 Fax: 617-787-7843 http://www.wgbh.org</p> <p>nWave Pictures 3000 Olympic Blvd. Santa Monica, CA 90404 Tel: 310-264-4268 Fax: 310-264-4271 http://www.nwave.com</p> <p>nWave Pictures Distribution nWP 34 E. 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Classifieds

POSITIONS SOUGHT

Internship/Entry level position
Graduate student in film (George Washington University) seeks internship or entry-level office or crew position in film production or distribution. I have experience with Adobe Premiere, Photoshop, Illustrator, Media Cleaner Pro, Director, 3D Studio Max, and Sound Forge, and am interested in learning about all aspects of the motion picture industry. Of course, eventually I want to direct! I am available to relocate anywhere in the U.S. and Canada. For more information, a copy of my resume, or my demo reel call 410-228-8447 or e-mail sarahvinson@hotmail.com.

Sales/Marketing Coordinator

Sales/marketing team player who is versatile, creative, and ambitious, seeks an impact position.

Currently employed in Western Canada with an IMAX affiliate theater. Uphold highly effective communication and organizational skills in conjunction with employer's diverse educational and entertainment mandate. Also an active community-minded person with progressive skills and employment background.

More than willing to relocate to the USA or other international locations with relatively short notice. Aspire to make a significant contribution to the Large Format motion picture sector.

To obtain a copy of my resume and references, please contact Jeff Tulloch, 306-791-7949, or e-mail jefftulloch@hotmail.com at your earliest convenience.

Analyst/Research Coordinator

If you are searching for a financial analyst or research coordinator, look no further! I am graduating from Cal Poly State University with a BS in Business Administration, concentrations in Finance and International Management, and a minor in Economics.

I have extensive knowledge of the large format industry, recently completing an in-depth analysis noted in the LFCA's *Original Cinema* newsletter and working as a production assistant for the LFCA '99 Conference and Film Festival.

Other experience includes an internship at Lucasfilm THX and serving as Executive Director of a statewide, student-run International Careers Symposium. I am a

high-energy worker who strives to exceed expectations, and has exceptional organizational and project management skills.

For a copy of my resume, please contact Brian Barnes at 805-481-1586 or bbarnes@calpoly.edu.

POSITION OPENINGS

Multiple Positions

Giant Screen Sports, a Chicago-based film production and distribution company, is seeking experienced candidates for various production, distribution, and marketing positions. The company currently has two films slated for release next year, *Michael Jordan to the Max* and *The World's Game*, as well as a few other film projects in development. If interested, please mail or fax a cover letter and resume to:

Giant Screen Sports
500 Davis St. Ste 1005
Evanston, IL 60201
847-475-9140
Fax: 847-475-9145

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SHORTS

Ontario Ultrascreen closed

On Nov. 14 the Ontario, CA, **Ultrascreen Theater** closed, ending one of the stranger rivalries in LF history. Built in 1997 by the **San Bernardino County** government, the **Iwerks 15/70 3D** theater was situated within one hundred yards of an Edwards multiplex with an IMAX 3D theater that had opened two months earlier. Ontario is a largely blue-collar community of about 130,000 people, 35 miles east of Los Angeles. (For a fuller account of how the two theaters came to be built, see *MaxImage!* April 1998, page 1.)

After losing money for most of the two and a half years the theater was open, the county's Board of Supervisors voted in early November to close the theater and sell the building to the **Mills Corporation**, developer of the Ontario Mills Mall in which the theater was located. A condition of the sale is that the building cannot be used as any kind of theater for two years.

The county retains title to the fixtures, including the seats and projection and sound systems, which it will attempt to sell.

GSTA moves to permanent HQ

The **Giant Screen Theater Association** has opened its permanent office in St. Paul, MN, staffed by executive director **Mary Ann Henker**. The new address and phone numbers are:

444 Cedar St, Ste 810
Piper Jaffray Plaza
St. Paul, MN 55101
651-292-9884
651-292-9901 fax

GSTA Coordinator **Janine Pigozzo** can still be reached at Science North, in Sudbury, ON.

Mega 8/70 opens in Utah

In November, the **Larry Miller Group** opened its **Jordan Commons** office and retail complex in Sandy City, near Salt Lake City, UT. The center features a 17-screen multiplex with 16 conventional houses and a 460-seat **MegaSystems 8/70 SuperScreen** theater with a screen 60 x 80 feet (18.2 x 24.2 meters). MegaSystems de-

signed and equipped all 17 theaters, all of which feature stadium seating and digital sound systems.

SMM moves to new building

The **Science Museum of Minnesota** will reopen in its new building in downtown St. Paul on Dec. 11. The US\$100 million facility will feature the new 400-seat **William L. McKnight Omnitheater**, the first convertible IMAX Dome/flat screen theater in the U.S. The dome is 89 feet (27 meters) in diameter, and the flat screen is 70 x 90 feet (21.2 x 27.3 meters). The theater is also equipped with the **Sonics DTAC** digital audio system and a **Hughes/JVC** video projector.



The new Science Museum of Minnesota building.

The original Omnitheater opened in 1978 and closed with the old building in September in preparation for the move to the new building. The new museum has 370,000 square feet (34,000 square meters) of floor space, an increase of 68% over its predecessor.

Iwerks opens two Extreme Screens

Iwerks Entertainment opened Extreme Screen™ theaters in two new US science centers in November. **COSI Columbus** in Ohio has a 360-seat 8/70 theater with a 61x82-ft (18.5x24.8-m) screen. Founded in 1964, COSI opened the theater and new US\$125 million science center building on Nov. 6.

Science City at Union Station in Kansas City, MO, is equipped with a 15/70 system in a 452-seat theater with a screen 56 x 78 feet (17 x 23.6 meters). Science City is a \$234 million facility located in the Kansas City's historic Union Station, the second largest train station building in North America.

The two theaters are the first to receive Iwerks' Extreme Screen brand, first announced last May (see *MaxImage!* June 1999, page 3).

Imax publishes LF filming guide

Imax Ltd. has released a 27-page booklet, *The 15/70 Filmmaker's Manual*, with advice for filmmakers moving into LF production. The guide includes comments from most of the LF world's leading directors and producers, including **Jean-Jacques Annaud**, **George Casey**, **Graeme Ferguson**, **David Keighley**, **Brett Leonard**, **Stephen Low**, **Greg MacGillivray**, and many others. Divided into sections on Writing, Production, Shooting Drama, Production Design, Special Effects, Editing, and Sound, it assumes the reader is experienced at 35mm or television production and outlines the differences between shooting in those formats and LF filming.

The *Manual* is available free as a PDF file on Imax's Web site at www.imax.com/films.

Fantasia 2000 update

Buena Vista Pictures Distribution began the (US) national television marketing effort for *Fantasia 2000* with a spot on Barbara Walters' Nov. 30 special on ABC. Additional national TV ads will run on selected news magazines and specials through December. Local broadcast and print ads have also begun appearing in the markets in which the film will be shown.

Another theater has been added to the roster, bringing the total to 74. The new theater is a temporary venue on Howard Hughes Parkway near Route 405 in Los Angeles. Arranged with the cooperation of **Edwards Theatres Circuits**, which is building a permanent IMAX theater in the nearby Howard Hughes Center to open next year, the tent structure will seat 600. It will be called **Disney's Fantasia 2000 IMAX Theater Los Angeles**.

At least one other F2K theater is temporary: the **United Artists Colorado Center** theater in Denver is a large house in a multiplex that will be converted to IMAX for the run of the film, then returned to showing conventional films.